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VOGUE

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(Continued from page 2)

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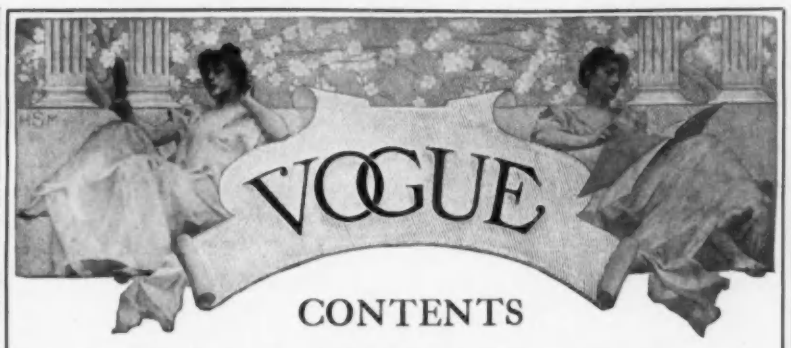

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WINTER SPORTS

Next week (January 8) VOGUE will publish, in addition to its regular weekly departments, a section devoted to the sports of winter and to the clothes that are good form for such sports. How the smart world amuses itself at Davos is shown in a beautifully illustrated article, and what our own continent has to offer us in an equally beautiful setting, is shown in a number of attractive photographs of Canadian scenes at carnival time. The keen joy of sailing an ice boat into the teeth of the north wind at the rate of sixty miles an hour makes fascinating reading. The newest implements and devices for playing the exhilarating outdoor games of winter are illustrated and well described. A practical and seasonable number. Price 10 cents.

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SHOPPERS' AND BUYERS' GUIDE

Shopping Comm.—*Cont.*

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ONE OF NEW YORK'S SOCIALLY PROMINENT WOMEN, WHO IS A SISTER-IN-LAW OF JOHN ALEXANDER, THE ARTIST

VOGUE

FASHIONS AND FOIBLES OF PARISIENNES

The Elusive Charm of the Veiled Gowns Make Even Subdued Colors Appear Crude if Undraped —Toilettes On and Off the Stage at Rejane's New Play—The Newest Fads in Trinkets

THE charming salle of Réjane's pretty theatre was brilliant the night of her new play, "Le Risque." Palms shading comfortable sofas and chairs stood in corners and from the alcove, above, barricaded with splendidly toned chrysanthemums, a band played softly, sweet music. The women, as they entered, lingered a little to stroll about and listen to the music, while they gazed in frank interest at their neighbors' gowns, and at the gowns of later arrivals. Men, grouped together, made strong spots of black and white, effective against the moving, wavering lines of dim colors and the veiled sparkle of metallic embroideries and jewels of the women's gowns so smartly made.

ELUSIVE CHARM OF THE NEW GOWNING

Evermore lovely seem the veiled effects so noticeable in evening gowning; indeed so accustomed have one's eyes become to these soft, artistically blended colors and textures, that even the most delicate ornamentation, quite uncovered, would seem now strangely crude. How lovely looked a dark haired woman as she walked about that night in a gown of golden gauze stuff, overhung by fine black mousseline de soie, the gold gleamed through. A delightful mélange of rose color, gold embroideries, and black tulle shaped the corsage; a band of gold and rose changeable ribbon twisted her dark hair, curling into a great flat rosette above the left ear.

These wondrous veiled effects were well expressed in Réjane's toilette, worn in the first act; black mousseline de soie hung over thick satin panne in soft changeable, shifting tones of palest pink and hortensia blue. There were rose color in the adornment of the square cut corsage, and shaded blue Algerian embroidery in the revers, which fell oddly down the back in a deep point. (See illustration, page six.)

REJANE'S TOILETTES

Dressed for traveling, Réjane wore a curious wrap shaped from a large shawl striped in tones of brown and tan. Half way in the back the shawl was split to shape the neck; black satin faced a wide collar in the back and revers in front that lengthened, narrowing, to the fringed ends.

Marked by the extreme simplicity of all the gowns in this play, the second gown of black satin worn by Réjane showed a graceful draping of the skirt; folds lightly dragged from one side to softly knot, low down, on the other. The dull blue corsage was covered with black mousseline de soie; a narrow silver line edged the round necked, unlined, chemisette and followed the side closing, with a few black buttons. Made long and straight the sleeves of mousseline, laid over blue, were turned up to the elbows, into extremely deep cuffs above tight mitten sleeves of fine lace, fitted under the chiffon sleeve. (See illustration, p7.)

THE YOUNG DUCHESS D'UZÈS, SISTER OF THE DUKE DE CHAULNES

It was the Duchess who introduced her American sister-in-law, formerly Miss Theodora Shonts, into Parisian society. Since the death of the Duke his young widow has lived almost entirely with the Duchess d'Uzès, who is very American in her tastes and an ardent sportswoman

The present modes show to greatest advantage when worn by the slight and tall woman. Lightly ribbed into a soft, thick surface, a gown of butter colored Liberty satin wonderfully framed the beauty of a tall, slender, dark woman who strolled before her box between the acts. Cream Venetian lace laid over opalescent beaded net formed the upper part of the corsage and the short over sleeves; bands of black velvet crossed the shoulders dotted with motifs of twisted gold cord. (See illustration, page 7.)

A chic little turban that sets close to the head

Among new hats, worn for the first time that night, I saw a fascinating one lightly transparent with black Chantilly lace. Falling from one side, towards the back, showered a forest of aigrettes. These lace hats, just launched, will quickly replace the velvet and fur hats of the present moment. There were numbers of turbans worn in the boxes. Picturesque, seen across the house, rather clumsy at a nearer view! Dignified, however, and with an Oriental richness about them suited to the type the French dowager represents. The turban shown in the sketch is one of the prettiest ones worn on that occasion. Of fine black tulle, laid over silver gauze, it is banded with dull rose ribbon tied in a little bow on top. The hair is quite covered by it, except where it softly bands the forehead. A strong featured woman wore a Murat turban of striped white satin and silver gauze; winding the head in soft folds the ends fastened under a slender, tall, standing aigrette held in place by a sparkling green stone.

SOME PRETTY ECCENTRICITIES

With the long tight sleeves of transparent materials, pointing over the knuckles, women are often seen without gloves at the play, it being something of a novelty thus to appear with little covered arms and quite bare hands! A dainty little blonde woman wearing a gown of black tulle, covered with iridescent tubes and pearl beads, allowed her lovely arms and hands to be admired in all the purity of a faultless skin. Her sleeves, wrinkling ever so little close to the arms, were finished with a rain of shining tubes and beads, like those embroidering the gown arranged in a four-inch fringe. Under the gown a wide gold ribbon circled the bust and slender waist, then dropped at one side to pass twice about the figure. Close to her ear

Very Oriental in effect are these turban head-dresses of metallic gauzes and tulles

at one side, and at the edge of her rounded chin on the other, were little triangles of black plaster—the *mouches*, of the time of Marie Antoinette. A little box for these beautifying hits, the punctuation to feminine beauty, finds a place now in every vanity case. Women adjust them in public places as calmly as they powder their pretty noses.

STUNNING EVENING WRAP

For the novelty of its form, and the hanging grace of its folds, I admired a certain evening cloak as it pressed before me in the throng of leaving. Made of heavy gray-blue silk the back was cleverly achieved by one straight breadth carried from shoulder to shoulder; dropping then the folds formed a long point on each side. On the edge of the square-hung middle, a large square of embroidery, in the same tone, massed itself. A

Rejane's first-act toilette, a combination of black and palest pink and blue

large sailor collar of chinchilla fur covered the shoulders, and one gained glimpses of the lining, a rich silk, changeable in blue and gray.

JEWELED NOVELTIES

The little close turban shown in the sketch I saw yesterday at the private view of La Comédie Humaine at Georges Petit. It is chic with its up-turned ear laps faced with silver embroidered lace. It topped a little costume of lead colored satin, the short skirt and close fitting short coat of which were hemmed widely with skunk fur. Against its dark glistening surface shone the merest thread of a silver chain holding the latest trinket—a silver pendant the size of a five-franc piece. From a central stone radiates fine silver wires to a narrow rim crusted with diamond dust. All sparkling white, it is lovely sunk in dark furs, or against a dark background. Another novel bit of day time jewelry, adorably pricked a lace jabot that filled the opening of a black velvet coat—a little Louis xv. bow of black enamel, simulating a

A lovely gown of butter-colored Liberty satin worn by a pretty dark woman in one of the boxes

velvet ribbon. On either edge the line is followed by tiny diamonds.

HATS SHOW MORE TRIMMING

Other hats noted yesterday afternoon showed the new form, a wide curved brim, and tall, square crown clearly defined. French women weary quickly of a mode and with the abandonment of the large, smooth covered hat of black velvet, with little, and, in many cases, no trimming, they are loading their new hats with feathers and flowers. Worn yesterday with a one-piece gown of smoke gray satin, a hat of this form had for trimming a cluster of long black feathers held by one enormous star-shaped flower of vivid red. A mass of white roses, with golden centers, covering one side and half the tall crown, trimmed another hat of the same form. This hat topped a gown of dark blue satin. As her velvet, fur-trimmed cape slipped off her shoulders, I saw the top of the corsage shaped a deep yoke and sleeve tops of finely tucked and unlined black tulle; it rose into a high choker curving

Of black satin with a line of silver at the neck, this is the simplest of the gowns worn in "Le Risque"

about the ears. Big pearls punctured them, and triple strings wound her neck.

A GLIMPSE OF A PRETTY DUCHESS

Keenly interested in the pictures, the lovely young Duchess d'Uzès pressed through the crowded rooms of the galleries charming in a black velvet Russian blouse costume. Fur trimmed it, and there were big velvet buttons rimmed with fur.

She wore a small fur neck piece fastened under a rosette of hanging heads and tails, and carried an enormous square muff, flat and soft.

THE RAGE FOR QUAINT JEWELRY

The antiques shops are driving a brisk trade; as all the world is searching for the jewelry of the Eighteenth century. There is a fad for rubies and garnets, set in old silver, and hung from fine silver chains. The long earings of that period, and later, are eagerly sought and bought to be transformed into smaller ones, or pulled into bits, and reshaped into pendants. I have seen an old set of long earrings and large brooch of real emeralds and real pearls, bought for twenty dollars at an antique shop, famous for allowing its clients a good bargain, turned into a splendid necklace valued by the goldsmith, who transformed it, at a sum three times that paid for it.

MADAME F.

GLIMPSES

CAN—

There be anything prettier than the slippers now made to wear with negligees? The newest (hand-made by a woman of artistic capacity) are of glove kid in all the pale colors. A pair in rose pink and embroidered in original designs—and trimmed with double rows of pinked taffeta ruchings, is tempting to a degree.

THOSE—

Seeking the latest wash window curtains will find a revival of scrim in new attractiveness. Because of its good wear, and good colors, and the pleasing novelties of sprig embroidery introduced in these new varieties, many housekeepers will return to this old favorite, rather than order the Swisses that wear out in so short a time.

AS SEEN BY HIM

Changes of the First Decade of the Twentieth Century—A New Regime at Washington—Winter Weddings and Announcements—Gossip of Here and There

HERE we are at the beginning of the second decade of the Twentieth century, and as we look back, we see that these first ten years have brought many changes in our fashions and customs as well as not a few innovations. The motor car has come into such universal use that it has upset much of the old order of things, and we are on the eve of the era of the aeroplane. But I hardly think that in ten or twenty years to come we shall have become the conquerors of the air to such an extent that flying machines can be put to such practical ends as the automobile. Nor, again, do I think that we shall sing the requiem of the horse. It is true that gasoline, electric and steam vehicles have done much to alleviate the sufferings of the equine world, for they are now largely used for hauling and delivery service, for long journeys, for night work, and in cold and stormy weather, but in the hearts of many the horse will never be supplanted.

In London, motors are now quite generally in service for weddings, and only a few weeks ago some excitement was occasioned at the nuptials of Mrs. Henry Kerr of New York and the Hon. Charles (now Lord) Greville, by the non-arrival of the bride at the church on account of the breaking down of the bridal car. One English publication called it "a distracting wedding, due to the non-appearance of the bride," who, however, turned up in a half hour in her mother's large motor, which was sent to rescue her, smiling and less perturbed than anyone present. During the following week, by the way, the father of the bridegroom died, and so there was another added to the list of those American women who wear so well the English coronets.

While on the subject of London, it may be well to say that society there has welcomed with open arms Mrs. John Jacob Astor, who arrived just when the excitement as to the whereabouts of the *Nourmahal*, with Col. Astor and her son on board, was at fever pitch, and who has taken a house in Hill Street. The divorce of the Astors has been a real calamity for New York's fashionable world, as it has deprived it of a beautiful and gracious hostess, with all the prestige of the Astor position and wealth, as well as that of her own people in Philadelphia. Society here looked to Mrs. Astor to keep up the tradition of leadership, and now that she has left it this institution is doubtless one of those of the past which have been swept away, never to be revived, by the many changes which have come upon us in these first years of a new century.

THE SEASON AT THE CAPITAL

With the new year begin the official receptions and "functions" in Washington, and Mrs. Taft has made many innovations in the programme. She will not be present at many of the larger state affairs, but all their details will be under her immediate supervision, and she is expected to appear at the New Year's reception, and to recceive by appointment on two or three afternoons each week during the season. There will be no social secretary in the sense applied to the position created during the Roosevelt regime, and the invitations to the diplomatic, judicial, congressional and army and navy functions will be limited, not by elimination, but by asking different guests to each. Thus will they be made more distinctive. Refreshments will be served—a thing that has not been done since President Hayes' administration—but Mrs. Taft has been so long in official life in Washington that she is an adept in the art of arranging and reforming the White House programme—and Miss Boardman, who succeeds Miss Blech as her secretary, will not have the same powers as did the social secretary in the days of Mrs. Roosevelt. The wedding of Miss Blech and Mr. Wainwright, by the way, will be one of the events of the Washington season.

Miss Vera Gilbert, daughter of Mr. and Mrs. Charles Pierrepont Gilbert, whose engagement to Mr. Randolph Rogers Santini of Rome, has recently been announced

A BIT OF SOCIAL GENEALOGY

January will have one most important nuptial event in New York, for on the 17th Miss Caroline Astor Drayton, the daughter of Mr. J. Coleman Drayton, and the granddaughter of the late Mrs. Astor, will be married at St. Bartholomew's Church, to Mr. William Phillips of Boston, who is now first secretary to the American Embassy in London. And among the interesting announcements is the engagement of Miss Electra Havemeyer, second daughter of Mrs. Henry O. Havemeyer, to James Watson Webb, eldest son of Dr. W. Seward Webb and Mrs. Webb, and a grandson of the late James Watson Webb and of the late William H. Vanderbilt. Mr. Webb, who graduated from Yale in 1907, has been spending the last year in the West, familiarizing himself with the details of railway management. His mother was Miss Leila Vanderbilt, and his sister married Mr. Ralph Pulitzer. Miss Havemeyer is the daughter of the late Henry O. Havemeyer, of the great sugar firm of Havemeyer & Elder, who died two years ago. Mr. Havemeyer was a liberal patron of the arts. At his home, once a week during the season, there were given delightful concerts by the members of the Philharmonic Society, and his collection of paintings, which still remains in his house, at Fifth Avenue and Sixty-sixth Street, and from which a number of works were shown at the rececnt exhibition at the Metropolitan Museum, during the Hudson-Fulton celebration, is one of the finest in the world.

As yet no date has been fixed for the wedding of the piquant and charming Miss Vera Gilbert and Mr. Randolph Rogers Santini, but rumor says that it will be in February. Mr. Santini, who is now visiting his family in Rome, on his father's side comes from an old Roman house, associated with the party known in the Eternal City as the Blacks, and composed of the ancient Roman aristocracy which remains faithful to the Pope, and to the cause of the temporal power. His mother was the daughter of Randolph Rogers, the famous American sculptor, who was a friend of Crawford, the elder Story and Hawthorne, and who, it is said, suggested the romance of the Marble Faun to the American novelist who was then visiting in Rome. Miss Vera Gilbert is one of the most popular girls in the Newport set, at which summer city by the sea her parents have a villa, besides a handsome town house in New York.

TWO CHARMING WOMEN IN ENGLAND

Returning to the subject of Mrs. John Jacob Astor, I regret to state that we shall not see Mrs. Waldorf Astor in New York this winter, for there are few American women who have made in a short time such an excellent position for themselves. It seems only a few years ago that the charming Langhorne girls were at Miss Daniels' school in Richmond, Va., and that the eldest was chosen to lead the cotillion at the Patriarchs, with the late Franklin Bartlett. The next year she became the wife of Charles Dana Gibson, the artist, and was the inspiration for the famous Gibson girl. Her sister, who married Mr. Shaw, when quite young, and whose union did not prove a happy one, was a candid, kind-hearted, impulsive girl, with a keen wit and a delicious sense of humor, but hardly as picturesque as Mrs. Gibson. Mrs. John Jacob Astor, on the occasion of her first London

visit, extended the olive branch to the Waldorf Astors, between whom and Mrs. William Astor, her mother-in-law, there had been some friction, and brought together young Astor and her dear friend Mrs. Shaw, who had already been established in London society, so that a match was the result, and from that moment royalty and the fashionable world of London vied in attentions to the Waldorf Astors. Mrs. Waldorf Astor is one of the few women who can talk to royalty unaffectedly, and with such delightful simplicity that the traditional hedge around crowned personages melts into thin air.

THE DAUGHTER OF FAMOUS ART PATRONS

Philadelphia has had a series of splendid entertainments in honor of Miss Eleanor Elkins Widener, the daughter of Mr. and Mrs. George D. Widener, and the granddaughter of Mr. P. A. B. Widener. Both the elder Mr. Widener and the late Mr. Elkins, two great capitalists of Philadelphia, have been among the first patrons of art in this country, and when quite a young man I remember the visits of Mr. and Mrs. Elkins to New York on occasions when there were sales of famous pictures. At Mr. Widener's residence, Lynwood Hall, in Elkins Park, there are the famous Millets and many examples of the Barbizon School. Miss Widener, who inherits the dark eyes and demure beauty of her mother, has already had much success abroad, and will be at Newport next summer.

ETIQUETTE AT BUCKINGHAM PALACE

By Katherine Elwes Thomas

THE interest attaching to the royal life at Buckingham Palace is not more animated than that which invests the **"high" life below stairs**, for in the "Servants' Hall" there prevails a code of etiquette as ancient, and quite as rigidly enforced, as that observed in Their Majesties' drawing rooms.

To designate the Queen's personal attendant as her "maid" is to commit an egregious blunder. "The Queen's Dresser" is her distinctive title, and one so exclusively hers that it may not be applied to any other servitor in the United Kingdom. In the servants' hall "the Queen's Dresser" is addressed as "Your Ladyship."

With such rigid ceremony is this maid encompassed that upon her appearance in the servants' hall everyone present must rise and formally accost her with her honorary title. And when "Her Ladyship" chances upon an unexpected encounter with any attendant in the palace, there must be accorded her a ceremonious greeting. Where it is one of the women servants who is so encountered, she is required to stand quite still, with primly downcast eyes, until "Her Ladyship" shall have passed out of sight. Under no circumstances is even the suggestion of a bow admissible.

Mrs. Waldorf Astor (née Langhorne), one of many charming southern women who have found favor in English royal circles

Should the Queen at any time encounter one of her Ladies in Waiting, a Woman of the Bedchamber, or one of her Royal Maids of Honor, there must be accorded her by them the recognition—the monarchical right of a sweeping courtesy, in which bending the knees, the body sinks downward and backward until it almost touches the floor. For any woman outside the court set to make this particular courtesy is deliberately to announce herself guilty of a *faux pas*. All lesser mortals when meeting either the King or Queen should bow from the waist.

Miss Eleanor Elkins Widener, the pretty young granddaughter of two well-known Philadelphia families

The serving of afternoon tea at Buckingham Palace is a truly solemn function, in which three liveried footmen take part—the one to bear the splendidly set tray, the second to draw forth the Queen's favorite small tea tables and the third to arrange the stately settings. And while this is in progress, a fair imitation of this ceremony is in progress in the servants' hall. Indeed so closely are the royal observances regarded below stairs that when the Queen has tea served in her private apartments, "the Queen's dresser" issues the order for tea to be set for her *à la grande dame* in her sitting room. Here again a rigorous etiquette steps in with regard to whom shall be invited to share the social privileges of the afternoon, for under no circumstances may such an invitation be indiscriminately issued. "Her Ladyship," in truth gives this matter far more serious thought than would her Royal mistress. The honor of presiding at dinner falls to the head footman, the King's especial doorkeeper at the palace, who wears a uniform of gold-laced scarlet coat, white satin knee breeches, silk hose and pumps. This important functionary is the happy individual most frequently bidden to tea by "Her Ladyship," with a like compliment conferred next in order upon each of the butlers who serve at the royal table.

While His Majesty's doorkeeper presides at dinner in the "servants' hall," he has no authority of any consequence beyond that as it is "Her Ladyship" who determines the place at table of every servant in the Royal employ. She likewise designates her corps of special attendants. The place at table is arranged in accordance with the accredited rank of each servant, the honor of sitting below the salt being reserved for men and maid servants of established secondary grade. The scullery maids dine in a smaller room, where their companions at table are the kitchen assistants, and all servants who from the nature of their occupations are classified as distinctly unimportant menials.

At Their Majesties' table a contingent of footmen in the royal liveries serve the meals, their duties ending with this service, as certain maids are detailed to clearing the table, and rearranging the apartment. Their Majesties, with the household and guests, having adjourned to the drawing rooms, coffee is served them there by the head footman, with the lesser honor of passing the cream and sugar assumed by one of the butlers, who observes the same precedence in duties in the formal serving of afternoon tea.

At the doorway through which Their Majesties invariably leave, or enter, Buckingham Palace stands the King's Doorkeeper, whose duties begin and end at that spot. Always selected for this position with an eye to his physical perfections, this Doorkeeper is one of the most gorgeously apparelled servitors of the household, and the rigidity with which he stands hour after hour is nothing short of amazing. Not for the wealth of the Indies would he bend his resplendently clad person, even to pick up a handkerchief inadvertently dropped by the King.

His one grand obligation in life is to open and close the door for Their Majesties. Therefore the duty of perceiving with lightning quick-eyes that a handkerchief has fluttered to the ground falls upon the two footmen in black silk hose and royal livery. Should a wrinkle develop in the broad strip of crimson Wilton always stretched the length of the outer stone steps for Their Majesties to tread upon, they of the black silk hose must perceive and adjust it before the King shall have so much as even thought to formulate.

King Edward VII is notably punctilious in all matters of etiquette, in and out of court, and to the lowliest beggar lifting his hat as he passes, the monarch returns a salutation. When first addressing the King, "May it please your Royal Highness" is the correct

(*Continued on page 21.*)

MRS. J. HENRY SMITH AND HER BOSTON BULL, GLORIETTE SMITH

MRS. M. THORPE'S PEKINESE SPANIEL IN HIS CUP

MRS. AUGUST S. VATABLE, WITH HER ENGLISH SPANIEL CHAMPION, MAMSELLE FIFI

MRS. CARL BAUMANN'S MALTESE TERRIER, LADY PRIM

MISS MARY CAMERON AND HER TOY SPANIEL, DOLLY II.

MISS IRWIN-MARTIN, PRESIDENT OF THE TOY DOG CLUB

FASHIONABLE EXHIBITORS AT THE TOY DOG CLUB SHOW

RECENTLY HELD AT THE WALDORF-ASTORIA

A NEGLECTED FORM OF ALTRUISM

WHY is it that those people who make a practice of saying the agreeable thing should so often be accused of insincerity, instead of being credited with an altruistic desire to add a little cheer to a world sadly lacking in that element? Why should the man who bluntly points out to his neighbors what he conceives to be their blemishes and defects be regarded as truthful and trustworthy—although he may not be welcome as an associate, or even as an occasional guest—while to him who has kissed the Blarney Stone is attributed some such ignoble motive as a desire to make himself popular or to gain some favor or advantage? Since habitual faultfinding is not regarded as ethical achievement in any system of morals, why should it be considered more creditable to devote one's attention to the defects, rather than to the merits, or good points, that nearly every human being possesses in at least some degree?

In a world like this—filled not only with actual want and misery of many varieties, but in which joyless existence is the portion of many of those not in actual need—should not he who in his daily intercourse endeavors to bring even momentary pleasure into the lives of those he meets be regarded as a doer of good, and not as a social suspect?

And, as a matter of fact, the blunt and so-called sincere person, who so frequently delights in taking people down, is not wholly truthful, for by making a practice of passing over excellencies to pounce upon defects, he falls into the habit of drawing one-sided pictures of his victims that do not present true-to-life sketches of their characters. He sets himself up to be the court and jury, frequently thrusting his judgments in regard to the conduct of human affairs on those who are his peers in intelligence and morality, and he arrogates to himself the ungracious rôle of critic in a world that suffers under many reforming agencies bent upon admonishing it that it is desperately raw, and abominably wicked.

In the midst of all this unintermittent howl of denunciation, and strenuous uplifting effort, he who deliberately attempts to give pleasure in ways that touch the individual is certainly not an enemy of mankind. To give some homely instances, what but good can it do the harassed wife and mother, with scant time to attend to her toilette, and none at all to devote to beauty culture or preservation, to have some personal grace, good act, or domestic method tactfully brought to the fore and commended? May it not please and encourage the girl who has strained every resource to make herself graceful and attractive, to be complimented, although her lack of success and good judgment may be open to criticism on the part of those who feel themselves called upon to reform the world and all its young girls? Is not the habit of making kindly and agreeable remarks to one's associates worth more to oneself, because of the pleasure it gives others, than the reputation for pitiless plain speaking?

To those who have never troubled themselves to discover the good points of others that do not appear on the surface, and, when suitable occasion arises, to express appreciation of them, is commended a cultivation of the habit, for few experiences in life are more satisfying than to watch the happy expression, called forth by words of praise, that radiates the faces of those accustomed, as we all are, to the fault findings of a censorious world. Be a dispenser of cheer, and not necessarily insincere.

THIS HANDSOME ALL BLACK MODEL, BY LEWIS, IS A PICTURESQUE TYPE THAT HAS BECOME CLASSIC

CÉCILE'S NEW DEVELOPMENT OF THE SHAKO

SIMPLE AND YOUTHFUL BERET MODEL, IN TONES OF WARM BROWN AND GOLD, DESIGNED BY LEWIS

HER JANUARY HATS

THE SOMBRENESS OF FUR RE LIEVED BY THE MOST GRACEFUL OF PLUMAGE GARNITURES, A PARADISE SWEEP

ONE OF JESSETTE'S LATEST MODELS IN WHICH THE NEW "CHEVALIER" BRIM IS THE BECOMING FEATURE

For descriptions, see page 21

BOUDOIR INTIMACIES

A Passing Glimpse of Frances Starr And a Private View of Her Dainty New Wardrobe Worn in "The Easiest Way," this Season

A LIGHT springing step in the passage, the echo of a gracious greeting to the Cerberus guarding the stage entrance to the Stuyvesant Theatre, and the pleasant rustle of silken skirts approaching the Green Room, were outward indications that an appointment for the hour past noon was about to be fulfilled. Meanwhile, the Green Room itself, with its wonderful vista of mirrors, and its framed souvenirs of the by-gone stage favorites, had not been without interest. The arrival of Miss Starr, however, was the signal for an adjournment to the boudoir beyond, where a more distinctly personal note had been added to the Louis Seize decorations by framed photographs of the artist friends of its presiding genius, and the yellow telegrams of congratulations placed here and there among the pictures.

"Do you wonder that I feel regret at the thought of giving up all this comfort to go on tour?" said Miss Starr, smilingly, and with a wave of a pretty hand that embraced the dimensions of the dainty room where eight times a week she prepared for her stage appearance in "The Easiest Way."

One did not wonder in the least. Its appointments were exceptionally tasteful and appropriate, and the atmosphere was cosy to the point of intimacy. It invited a pleasant interchange. There were a hundred things which might have been discussed there with sympathy and profit, but that were not broached, because the subject that had suggested the meeting was clothes—feminine clothes—and specifically Miss Starr's clothes—in fact the charming wardrobe which skilled modistes and milliners have prepared for her appearance in the rôle of *Laura Murdock* in other cities. Throwing aside her enveloping coat of sealskin and her large sealskin hat (sharply upturned in front, and with an ermine band around the crown), she appeared in a costume that bore the hall-mark of a distinguished French *couturier;* and just a word about that little gown, before dipping into the more important subject of her stage clothes. Made of almond-brown camel's hair, the effect suggested the Moyen-Age fashion, but in a modified form. The skirt portion was plaited to the knees, and the upper part was covered with a selvage-edged fishwife arrangement that was at once novel and pleasing. Beginning at the left side, this drapery fell across the front diagonally, and on the right side, just below knee hight, it turned back sharply on itself and returned across the back to the point whence it started. Simple—very simple—but wonderfully good, as was also the bodice, with its square Dutch neck faced with black satin, and its touches of fancy galon here and there. The camel's hair had been laid across the front in a bias fashion, drawn down to the belt-line with a box-plait, and lengthened on the shoulder to form the short sleeve, which was faced with black and trimmed to correspond with the rest of the waist. There was no ceinture, the upper skirt drapery being arranged in easy folds about the belt, to insure the one-piece effect.

There is unquestionably a personadity in clothes, and one might say it with emphasis of Miss Starr's costumes, because they seem exclusively fashioned to supplement her individuality. Take that exquisite white batiste frock which she wears in the first act, when she sits on the piazza, awaiting the arrival of her Colorado lover—isn't it the externalization of her very self—dainty, unaffected, simple in manner and sinsere?

Lest the lay mind should be hazy concerning this psychological treatment of Miss Starr's pretty gown, let me explain further that it has a hand-embroidered tunic which falls over the plaited short skirt of the batiste, and oh, such embroidery as it is, with beautiful flowers in high relief—roses, and lilies, and foliage. So apparently simple is the general design of the frock that one imagines it would be easy to make, but it has a host of French intricacies that complicate matters. The plaited batiste skirt has a wide moiré sash of pale-blue, added where the plaits end and set in folds, and falling over this to the knees is the embroidered tunic, just described. Glints of the concealed blue sash show through the transparent intervals allowed by the embroidered flowers on the tunic, and the sash itself comes into more positive evidence right in front, where at one side is placed a large *chou* of the batiste and ribbon. This is one of the characteristically French touches of the frock, and a similar one is shown at the belt. A twisted band of blue, with a smart bow, is worn in her Roman coiffure, and a strand of white coral at the throat.

Then, too, the bodice—with what an exquisite art are its several parts assembled! The embroidered bands with large polka-dot relief, forming the sleeves and round-neck finishing, carry out the embroidery motif successfully, and there is a soft bretelle effect over the shoulders, skillfully subdued in surplice lines at the waist.

In the third act Miss Starr wears two costumes of surpassing becomingness. Especially noteworthy is the shell-pink house gown made on a foundation of messaline, and veiled in gold-embroidered net, studded with mock topazes, most artistically applied. This beautiful drapery falls in unbroken lines from the shoulder, forming the upper sleeve, and is skillfully adjusted to veil the messaline skirt. A striking feature of the costume is the jade ornament in antique setting which is placed at the bust.

"Let me show you the purpose of that ornament," Miss Starr explained, lifting lightly a scarf of pale-blue chiffon

The picturesque bonnet which "Laura" flourishes for a moment in the third act

The so simple seeming frock of white batiste, which is in reality an exquisitely artistic creation of clever French fingers

A wonderful toilette of delicate pink and gold accented with a fascinating jade ornament that catches the draperies at the bust

that looked as if it might be one of Salome's seven veils, she gave it a twist and a turn, threw the scarf over her shoulder, caught it by one end to the ornament, and obtained thereby an effect that was at once alluring and that gave just the proper finishing touch to the ensemble.

The boudoir gown of turquoise blue velvet over écru lace which was worn in the third act at the original production of the play, had the merit of extreme becomingness, for Miss Starr claims blue as her especial color. It has been copied, and is still included in her wardrobe for the production. The costume consists of an overgarment of the blue velvet, which is sleeveless and open at the throat, being caught together with a turquoise clasp at the bust, and cut away sharply below to form the drapery over the train. This decolletée coat—for it is really a sleeveless coat—is worn over a princesse slip of écru lace, which has elbow sleeves, and the color combination is charming. A double strand of pearls with a cabochon above each ear is the ornament she wears in her hair.

The gown worn to receive her arriving fiancé is fashioned of crépe météore, in the color of ashes-of-roses, and has the drapery beautifully hung, with the selvage edges all showing. The bodice has a square neck, filled in with the several transparencies of lace and gold and chiffon, while the banding of gold and aluminum, used for the trimming, is rich and lovely. The shoulder is lengthened to form the sleeve, and a short lace sleeve of d'Alencon is disclosed underneath. A buckle of the material is set at the back of the bodice, above the gathered fullness of the back breadths that form the train. With this toilette is worn a silver and pink coral pendant chain.

The costume intended for her departure in the fourth act is of castor charmeuse, and has a long panel down the back, with some effective braiding, done in self-colored cord, on the bodice and drapery. The guimpe is of gold net and lace. With this is worn a long broadcloth coat of a matching tint, lined with pale-blue, and a tremendous hat, faced with the same blue in miroir velvet.

Another millinery effect which must not be overlooked, in the wardrobe of Miss Starr's forthcoming tour, is the shell-pink poke bonnet with the mob-cap crown which she tries on in the third act. The great bunch of self-colored ostrich tips on the left side, the silver rose and leaves on the right of the outside brim—both salient accessories to the picturesque creation—and long, pink ties make this quaint head-covering altogether fascinating.

VOGUE POINTS

ONE of the loveliest designs in earrings for evening wear, seen in pearl and diamonds at the opera, may be carried out splendidly in imitation stones. On the lobe of the ear rested a large, rather flat, uneven shaped pearl. Hanging from this was a flat, broad tassel, over a half an inch across the bottom, formed of strings of tiny diamonds, which at the top narrowed in under the pearl. The design is a copy of an antique, and it is both quaint and becoming. The woman wearing them was distinguished throughout her costume by an almost austere severity, of great richness. Her frock, a black velvet, was demi-decolleté and quite appropriate for her orchestra seat. Not a vestige of trimming was there, but the cut was a triumph, swathing her lithe figure exquisitely and having a bit of drapery caught on the left hip. Around her neck was wound an immensely long chain of very fine diamonds, at least five loops with long ends hanging to the waist, on which were attached her diamond-studded lorgnettes. On the black velvet slippers were oval buckles of real diamonds. Her auburn hair was parted to one side, lifted in a soft loop just over the ears and at the back of the neck knotted in the plainest, flattest sort of coil. Of course it took real beauty to carry off this style of coiffure, and that with her graceful carriage and sumptuous dress combined to give an impression of regal magnificence. The wrap was an electric satin with broad skunk collar.

The latest arrival of wash silk waists from Paris shows a material made for the blouse itself. The background is a rich, plain white China silk, through which run satin ribbon stripes combining some color with the white. These ribbons are woven in the silk and so arranged that they come just between tucks. Green and white is very smart in this new idea, with no trimming save for a plaited jabot and plaits on the cuffs.

Blouses are undoubtedly favoring a touch of color in their make-up, many even being entirely of a color. The handkerchief linens are very fashionable with colored stripes or simple figures such as blocks or circles of checks or bars. A plain old blue fine linen is stunning with a small geometrical pattern down the front where it fastens with a double line of crochet loops.

All the exclusive shop keepers are finding it difficult to meet the demand for the embroidered voile waists. These are of the finest quality cotton voile, and made up with all manner of laces and embroidered patterns. The fabric washes perfectly, so it is practical as well as handsome.

Mrs. Seth Barton French is wearing a smart little hat in the mornings, a combination of skunk and satin felt. It is low in the crown, with a narrow brim that turns up just the least bit all around. The fur is laid around the crown, and outside of it there is a narrow plaiting of gold lace. On the left, laid right across the top of both lace and fur, is a leaf-shaped quill of gold lace, the point toward the back of the hat. It is a particularly good model, as it gets away from the downward drooping brim and big headsize that are unbecoming to so many.

Mrs. Lee Tailer wore, one night recently at the opera, a charming white-lace gown in which a bit of color was introduced in a clever manner. The lace was of large design, and each time the motif fell directly at the front of the gown it was embroidered and underlaid in green, the result being that an irregular panel was formed from bust to hem.

Original and pleasing is a blouse of white chiffon and satin, the chiffon laid crosswise all over body and sleeves in half-inch tucks. Bands of satin almost an inch wide run up and down over these about five inches apart. There is a frill of chiffon to finish the front, a single one not plaited and with an edge of valenciennes so deep that it is almost yellow.

Flowers are lovely combined with skunk, the dark, rather stiff fur setting them off to perfection. A turban with a two-inch border of skunk has a great mass of pink roses in the crown. Another has an arrangement of orchids, and still another is filled in with gardenias.

It is to be hoped that débutantes will choose their style of coiffure with some deliberation, for this year, of all others, there will be failures unless one is careful. While the Brittany coils or braids are a less set and more picturesque arrangement than the undulations of the past four or five seasons, they must be tidy to be fit, a point that should be emphasized, as one sees many a coiffure that looks, to say the least, as if it had been slept in. The front locks may be as casual and loose as happens to become one, but be sure that you do not relax vigilance on short strands at the back of the neck. No amount of picturesqueness will excuse their being scraggly. When it comes to decorating this coiffure for evening wear many a pitfall confronts the unwary. By all means avoid such an atrocity as was worn by a young girl at a recent first night at the New Theatre (which class of ornament, by the way, is smilingly offered by shopwomen on all sides as the latest thing). This was a band of cherry-colored velvet at least six inches broad, put over the top of the head after the braids were arranged. It was pulled far forward, so that only a little of the hair showed on the forehead, and it was then tucked into the braids at the nape of the neck. The shape of the head was entirely broken by it, the revealing of which is one of the happy points of the new coiffure. Perhaps because the fashion is yet in its infancy one seldom sees it decorated successfully. The best taste will ornament it not further than with one or two well-chosen pins or a piece of soft satin ribbon twisted in just over the brow.

This stunning toilette of blue velvet and ecru lace has proved so becoming that Miss Starr is wearing the same model in her second season

WHAT SHE WEARS

Short Coats For Spring—Young Girls do not Discriminate in Their Choice of Furs—Out of the Running She who has only Two Very Elaborate Evening Wraps

THE word has gone forth against long coats, and no woman looked upon as a fashion leader will sacrifice her reputation by wearing one after this season. It is not the short just-below-the-hips jacket that is to take its place just now, but one a trifle longer. The result will be for the rest of the winter that the tailor-made Russian coats which have been ordered will stand secure. Well understood it must be that fur coats do not come under this new order, but remain as they now are, most fit in their length. The most becoming of these have a contrasting deep border of other fur around the bottom, a shawl rolling collar and sleeve wrist borders to match inclusive of a muff—round, square, or pillow-shape, as one may choose.

ERRORS IN FURS

Yet is is of importance to mention apropos that the best furriers are informing their patrons of the latest muff novelty known as the square enveloppe shape. So far as proportion goes in relation to the figure of most women it is far more becoming in that medium "enveloppe" size. Very large muffs never were intended to be carried with short walking suits. Some of this winter's débutantes, young, slender, unformed girls, are wearing the largest white fox muffs obtainable, and a huge shoulder piece to match, the too large proportions of these being greatly emphasized by huge fox turbans to correspond—examples all of an uncultivated sense of fitness, as well as a false admiration for the exaggerated and bizarre.

Smart hat of beaver with an ostrich quill

EMBROIDERY THE PREFERRED TRIMMING

There is not the least sign of any limitation to embroideries of all kinds, they being carried out in silk, flosses, bugles, beads, pearls, gold cord, threads, in silver, bronze, gunmetal and jet. Black and colored chiffons veil bodices, blouses, skirts, and are used for the classic draperies in vogue. These chiffons are very often embroidered, and those with the design lightly and delicately executed are much seen at the many entertainments at which the young set gather prominently. There also seems no boundary to the superb jewel-pearl and metal work, wrought over tulles, laces, and chiffons, for tunics, borders of long trains, for low bodices and sleeves, that compose the gowns worn at balls, dinners, and the opera. No previous season has equaled the splendor aimed at in this season's handwork.

OVERLAYING WITH EMBROIDERY

Among the silk embroideries the luxury of overlaying the fabric, chiffon or net, with design and stitcheries so that it becomes almost invisible, is shown in some of the evening wraps worn at the opera and at dances. The light weight of the fabrics and the wool interlinings make such wraps ideally light and warm. Some of them have one or two Chantilly flounces added on the bottom, and the design of the laces is lightly traced with gold, the effect of which is indeed charming. A very beautiful wrap of this order was worn by a silver-haired matron recently at a dance at Sherry's at one of the coming-out functions. Her wrap was of black chiffon, heavy with glossy black silk embroideries in various degrees of relief, producing a varied lustrousness that was extremely effective. Very deep silk fringe served to accent certain of the coat parts, and added much to its smartness as a unique cloak.

RARELY LOVELY WRAP

Another wrap of decided distinction was extremely roomy and long, having two distinct groups of shirrings in the back, the lower one ending in a short flounce; the fronts were shaped into elaborate long tabs, upon which were embroideries in gold-bronze and dull silver of an antique Chinese order and design. A band of this same work finished the short wide sleeves that sprang out of the back in one piece. Down the two open fronts were pairs of fringed ornaments, having embroidered flat head-pieces from top to bottom, each one a gem of workmanship, the fringe being composed of separate tassels with dull gold head cappings in fine net work. Where the sleeves sprang from the cloak there hung an embroidered tab some eight inches long, covered with embroidery of the same metal combinations, while upon the bottom of each fell a deep tasseled fringe. The rich satin-cloth upon which this artistic handwork was so skilfully wrought, and of which the entire wrap was made, was of gobelin blue in one of the choicest tones of the many known by that designation. The lining was of pale rose de chine satin, veiled with chiffon of the same color, and finished on the bottom with narrow folds of dull silver net, twisted at intervals into small foliage motifs. Pages might be filled describing evening wraps alone, yet the words would fail to give an idea of the ultra magnificence of those that are worn for a single night at the different private entertainments in town. When every woman counts herself out of the running of a fashionable equipment if she has but two of such garments, it may be imagined how the luxury has grown since four and five are the present possessions of many. It has come to be an evidence in some instances of superlative elegance to wear one such wrap that has been chosen or ordered for some special gown, and with no other gown or costume is it ever to be seen. Therein lies the extravagance that has newly made its way at fabulous cost. Never before have fashion's demands been so superlative.

WHITE CRÊPE AND WHITE VELVET GOWN

One-piece dinner gowns have arrived at a charming perfection of grace now that the makers of importance have become experts in the new cut and fit required. Nothing does so much justice to a young and beautiful figure as this type of gown. It reveals and conceals—for that reason it possesses charm, and it beautifies. At one of the private dinners lately given at the Gotham, where the guests were to appear later at the opera, the fairest of women there was radiantly lovely in her one-piece gown, combined of white crêpe météor and white chiffon velvet and dull gold applications for trimming. Imagine the long skirt of crêpe having a train flounce of the same on the bottom, where, at intervals, gold chrysanthemums were applied. The crêpe of the skirt was carried up on the waist, allowing just enough fullness to be banded in by the least possible shirring and strapped over by three high relief gold-embroidered bands an inch wide. The crêpe then was folded over the shoulders, forming a one-piece sleeve, beautifully fitted so as to keep the curve of hip and bust well outlined. These sleeves ended above the elbow and were of the straight, close-fitting sort.

***Evening gown** of mauve liberty satin, with **jet bead embroidery**. Coat of purple velvet with sable*

Gracefully draped evening dress of cream satin and heavy cream lace. The edging bands are of sable

CLEVER ADAPTATIONS OF THE FASHIONABLE RUSSIAN COATS

FOR "FASHION DESCRIPTIONS," SEE PAGE 21

SEEN IN THE SHOPS

Dainty Short Petticoats—Pyrography Outfits—Bargains in Gloves and Handkerchiefs—New Effects in Veiling—Fashionable Lingerie Neckwear

IT does not follow that because there is so general a striving on the part of women to be slender there are no women left to wear separate petticoats rather than the various kinds of combinations. In the first sketch is shown a very attractive short underskirt of china silk that is excellent value. It is made with gores and two insertions of Valenciennes above the ruffle. There is another row in the flounce and an edge as border. Three rows of feather stitching give a supplementary trimming. Price, $14.50.

No. 2. Flannel petticoat with embroidered scalloped flounce

It seems like meeting an old friend to see the collection of flannel petticoats, which, as the cold weather comes on, are in great demand by those who do not consider that tights and other new inventions quite take their place. The second illustration gives a medium-priced one of splendid quality, with hand embroidered scalloping on the flounce, at $3.25. At the hips there are gores and a drawstring.

Albatross is the material of the third skirt, its light weight and good laundering properties making it much sought after. It, too, has feather stitching above the ruffle. Price, $4.95.

LEATHER DECORATING

The uses of leather are so many and its coloring is so soft and beautiful that its decoration is more seriously looked after each year. For those who wish to take it up either as a pastime or as a profession there are equipments of every size and capacity, costing from $2 to $4 the set. In the fourth sketch there is reproduced one of the smaller articles, a good one on which to try our skill. The frame, which contains both clock and calendar, measures six and a quarter inches long by four and a quarter inches wide and sells for $3.25 stamped, $3 plain. The bill fold in the next drawing is only 35 cents with the design, 25 cents without. Its length is three and a half inches, its width slightly less. The pyrography outfits, whether of the highest or lowest priced, are of first quality as to instruments, the difference being in the number of tools only. Everything needful to the plying of the art is to be had here, and the assortment of panels and stamped articles in basswood and leather is very large.

Handkerchiefs of fine linen with designs in madeira embroidery are handsome, and sell for $1 a piece. They may be had in either a scalloped border or an eyeletted pattern. Armenian edging, exquisitely fine, is found on others, with or without supplementary drawn work. These come from 50 cents upward.

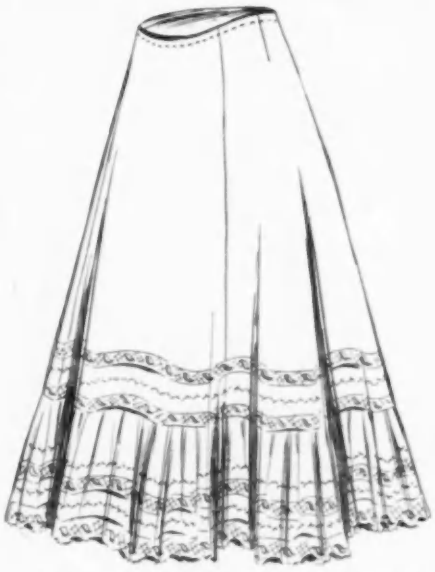
No. 5 Burnt leather bill fold

WAISTS

Colored crêpe waists, which are so much the rage in Paris, are made to measure at one of the exclusive shops at from $10 upwards. The models are new and smart and the cut perfect. Many of them are embroidered in self-colored mercerized floss in simple designs.

WINTER GLOVES

Among the gloves designed for protection from real winter weather there are one or two novelties, or rather improvements on previous models. For women there is a very smart fleece-lined Biarritz style, with elastic at the wrist and moleskin to finish on the edge. The fur runs down inside for an inch or two. Tan kid is shown in this at $2.25. Also there is a dogskin glove with a strap to hold it in the loose wrist, no buttons of course. Stockinet is the lining of this, price $2.95. For boys a buckskin gauntlet, dark grey in color, is splendid. These come lined at $1.50, unlined $1. There is no wear out to them, and the gauntlet gives a dashing look that the boy likes. Among the very warmest gloves are brown and grey castor, lined in white lamb's wool. These are good looking, with pricked seams and big buttons. Price, $2.50. Fur-lined gloves in either kid or castor are $4.75 the pair.



No. 1. Petticoat of China silk and lace

EVENING GLOVES

White glacé are most in demand and an excellent domestic make is recommended, which in 16-button length sell for $2.25 and $3.25 and in 20-button length for $3.15. The French gloves are of course more expensive and those who choose them must pay $4.25 and $4.75 for the sizes mentioned, while they come in one still longer measurement, 24-button at $5.50. Suede is also much worn in white, and in tan, these costing $3.75, $4.50 and $4.95 in the three lengths.

FASHIONABLE VEILS AND SCARFS

The coarse octagon mesh continues the preference of modish women for constant wear. It is to be had in four colors, black, brown, navy blue and taupe, costing 50 cents the yard.

Unusual and pleasing is a new veil with a fine octagonal mesh overspread with a mammoth duplicate in a heavy line. Price, 75 cents. Black only is procurable in this. It is perhaps trying to the eyes.

Shadow or mystery is the name given to the gossamer veils overspread with a big design, usually floral, which is only a little more decidedly indicated than the background itself. The motifs are far apart. Prices range from 50 cents upwards, the less expensive examples appearing in black only. At $1.25 all colors are shown, a specially lovely one being an American Beauty pattern in dark amethyst.

One of the prettiest of the scarfs trimmed in marabou, that delightful soft plumage, is a long narrow one in white satin. It is just wide enough to fall in a sleeve effect over the top of the shoulder and half way to the elbow. At each of the corners there is a heavy silk tassel. Other colors offered in it are green, burnt orange and pink. The price is $21.50.

NECKWEAR

Almost all the new models are made with a middle band and a single plaiting on one edge only. One at $2.95 has a strip of baby Irish trimmed with an organdie frill on which there is an edging of the same lace an inch and a half wide. More elaborate is another wtih tiny tucks on either side of a strip of Irish and both insertion and edging in the frill. Price, $4.50. A very fine latticed pattern is made up in this style and is excellent value at $2.95. These jabots run the entire front length of the blouse.

No. 3. Short petticoat of albatross with silk featherstitching

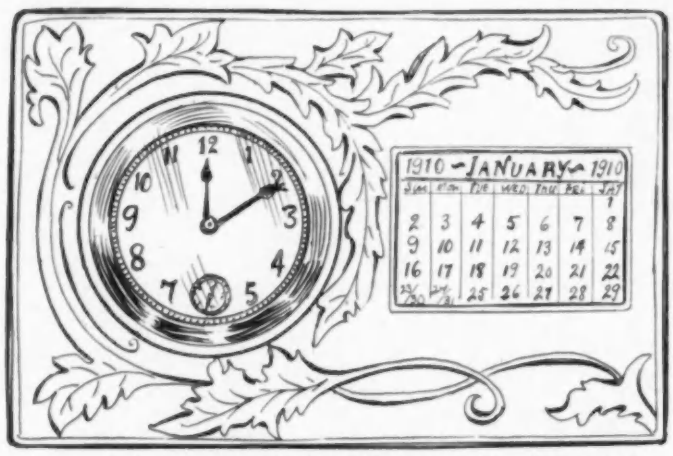
Liena lace is made up into a half-length jabot, it being merely gathered in at the top. The lace is real and its quality soft and fine. The prices of these are $1.25 and $1.95.

Gossamer weights of Irish and cluny are used in a plaited jabot, the foundation of which is batiste. Cluny runs down either edge, with a two-inch piece of it at the bottom and a band of Irish just above. The two laces go excellently well together. The cost is $2.95.

A pointed jabot with plaits slanting up on either side, a piece of Irish insertion at the middle, and lace as border, costs $1.75.

GLASS THUMB TACKS

These splendid little pins are well named, as a pressure of the thumb easily forces the sharp steel point into wood or plaster and without resultant disfigurement to the material. They are ornamental, the glass top never being ugly when left in sight. There is no end to their uses in the household, they are strong enough to hang small pictures, and for pinning up unmounted photographs, posters, calendars, etc., they are most useful. The seamstress will find these pins with a handle a great convenience for holding patterns on the cutting board and for picking out stitches. They are good for all sorts of decorations; in short, once used one cannot do without them. The large size costs 8 cents the half-dozen.



No. 4. Leather frame containing clock and calendar with pyrography decoration

AFTERNOON TOILETTE OF SILK CACHEMIRE AND TWO EFFECTIVE STREET GOWNS OF SERGE

FOR "FASHION DESCRIPTIONS," SEE PAGE 21.

SEEN ON THE STAGE

The New Theatre's Production of "The School for Scandal" Marred by Faulty Stage Management—Marie Tempest and Her English Company Present "Penelope" at the Lyceum.

IT may be that one of these days the management of the New Theatre will perfect the efficiency of the force of men directing and operating the stage of the new playhouse, and when this happens, and some other essentials—such as adequate rehearsals—are provided, the public may witness performances of a character it has long anticipated. A few nights ago that delightful classic, "The School for Scandal," was given a first hearing in the imposing edifice in Central Park West, and during the course of the evening there were so many mishaps that the audience turned from the play, as a topic of conversation between acts, to the possible causes permitting such a series of unpardonable blunders.

Frequently the scene curtains refused to work; occasionally actors taking calls were compelled to share the stage with a group of "scene shifters"; in one instance a mask which covered the brace of a scene fell from position; and several times the lighting effects wabbled until one felt that the directing operator was endeavoring to be funny.

If it is possible to make productions in the downtown theatres without troubles of the sort just referred to, it can be done in the two-million-dollar-house. With practically every new presentation there has come a multitude of explanations from the management regarding unlooked-for drawbacks, yet they reappear regularly, and, inasmuch as several weeks have elapsed since the dedication of the theatre, it seems time for results in place of excuses.

Undoubtedly there have been performances of Sheridan's comedy that were inferior to the one now in the hands of the New Theatre company, but there have also been a good many that were better. With prestige, and money to get the best material obtainable, it seems strange that the "machinery" cannot be geared to run smoothly, and if there is one comedy which demands snap, brightness and continued life, it is "The School for Scandal." The known difficulty of giving it adequate treatment causes adverse criticism from many, and they are fond of recalling the days when "great" casts did it and of declaring it never will be so given again.

Not only was the version used confusing to the audience at times, but the characters were not as clearly revealed as they might have been. However, the play almost carries itself, and the auction sale, screen and concluding scenes were capably done—all of which helped matters materially. In point of costuming there was no room for criticism, the gowns of the women were exquisite, and the dress of the men as irreproachable as the most fashionable dandies of the period. Grace George, as *Lady Teazle*, scored unmistakably, and if she did not touch the heights of greatness at least she proved herself eminently adapted to the rôle which she invested with dainty charm, intelligent understanding and lightness. Louis Calvert in the important part of *Sir Peter Teazle* failed to handle it with the success which he has exhibited in other characters in previous plays at the New Theatre, and was seemingly out of touch with the conditions in most of the scenes in which he participated. Inasmuch as he was insecure in his lines he may give a totally different performance when he has learned them.

E. M. Holland and Matheson Lang, who has just come from England, made their débuts in this play, the former playing *Sir Oliver* and the latter *Charles Surface*. If neither of these capable players—and there is no doubt of their capability—accurately conveyed the characteristics of the parts they were interpreting, it was possibly due to insufficient preparation, as well as to a difference in the customary point of view. Rose Coghlan was a capable *Mrs. Candour* and Thais Lawton did fairly with the part of *Lady Sneerwell*, as did Olive Wyndham in the rôle of *Maria*. A. E. Anson's *Joseph Surface* (when it began to take on color as the performance progressed) was capital, and Ferdinand Gottschalk as *Sir Benjamin Backbite* and Jacob Wendell, Jr., as *Rowley*, did commendably. There is small doubt that after the first few performances are over and increased work is done in rehearsal, "The School for Scandal" will be materially improved and its audiences be assured an enjoyable performance.

A WARM WELCOME TO MARIE TEMPEST

AFTER an absence from this country of several years Marie Tempest returned to us a few evenings ago in a new play and in new gowns, but with the same delicious quality of humor which has appealed to many of us in other days. She unwittingly asked much of her admirers on the opening night, for there was a veritable downpour, and as none seemed willing to remain away it is evident that loyalty was waterproof. Miss Tempest has a capable company of English actors.

There has been a deal of talk concerning the return of this popular comedienne, and the almost childish delight shown by a large number of grown-ups at the Lyceum Theatre on the opening night proved that the world has not become too stiff to enjoy something before it arrives. When the large audience was ready to "take to the boats" for the homeward journey Miss Tempest had moved comfortably back into her own corner in the American public's heart, and W. Somerset Maughan's latest play, "Penelope" had flashed its bright sayings.

Flora Zabelle, who plays the leading feminine rôle in "The Man Who Owns Broadway"

However, to be perfectly truthful, the English playwright's bump of originality was not severely overtaxed in modeling the plot of "Penelope," which we have had before in various dramatic cloakings, and only recently in Thompson Buchanan's "A Woman's Way" and "What Every Woman Knows," by J. M. Barrie, both superior as plays to the one in which Miss Tempest is appearing.

But "Penelope" is distinctly a Tempest affair, and one can almost see the yardstick, chalk and shears the author used in fashioning it to fit perfectly the dramatic figure and abilities of the vivacious and clever star. As in his previous plays, in the present instance Mr. Maughan has demonstrated that his forte is brightly turned dialogue. Of characterization and of technic he either cares or knows little, but when it comes to putting into the mouths of his people beyond the footlights a smart remark this Englishman rarely fails.

Penelope, adoring her husband, heaped upon him so many attentions and such a wealth of tender solicitude that, after the manner of some men who are justly termed "brutes," this busy young physician sought refuge in the society of the wife of an absent naval officer, and to provide a plausible excuse an old lady patient, who never existed, was whisked into being. After her first mild grief at learning the true state of affairs was passed, Penelope quickly proved herself a philosophical little person, and armed with a store of good advice from her doting father, proceeded placidly to bring her husband back to her by treating him in the most casual manner. And, as invariably happens—in plays and novels—it was not long before the doctor came to find that Mrs. Ferguson was not nearly as charming as his own wife, particularly when she permitted him to go his own way.

Lizzie (Helen Lowell), and Mrs. Peyton (Ethel Winthrop) in their amusing medicine-ball scene in "The Lottery Man"

WHAT THEY READ

A LADY OF THE OLD REGIME. By Ernest F. Henderson. The MacMillan Company. $2.50 net.

MADAME was the title borne by the wife of Louis XIV's brother, that Duke of Orleans from whom was descended the younger Bourbon line, only one prince of which in these latter days sat upon the throne of France, Louis Philippe, son of the unspeakable Egalité, as sinister a figure as the great Revolution produced. To that artificial, conventional, tawdry and unwholesome court of Versailles came this German princess, bred in the open, by religion Protestant, by nature frank, unconventional, courageous and strong. She was wedded to a mere doll of a man who gave his time to questions of costume, jewels, decorations, and this book is the story of her life in that alien atmosphere. Nothing is so likely to stir the regicide zeal of a republican as the history of social life at the court of Louis XIV. The very pictures of that artificial splendor which we call Versailles are enough to move such a one to wrath, for aside from the genuine beauty and dignity of the great architectural masses and some of their details, all is freezingly cold, offensively costly, and for the most part unlovely as tried by wholesome, natural standards.

Here, however, this unspoiled German woman did manage to exist and to enjoy life. She bore many children, endured her pitiful little husband, idled her time until a wit composed upon her the epitaph, "Here lies idleness, the mother of all vice," but she remained essentially a real person, and would not consent to be a lay figure. Madame was a piece of virtue, but she had nothing puritanical about her and she asked no unpleasant questions of other women. She knew John Law, and went into the speculative craze famous as the "Mississippi Bubble," from which the English language of the eighteenth century caught that picturesque slang verb, "to bubble," meaning to swindle. In the midst of this speculative craze a cook entered the theatre glittering with diamonds, and hearing titter and remark, she rose, saying, "Well, yes, I am Marie, the cook of Madame Bégon. I have grown rich; I dress on my own money. I owe nothing to any one. I like to dress up. I do dress up. That harms no one. Who has any objection to make?" Everybody laughed, for there were hundreds of such cases.

Mr. Henderson's book is a fascinating side-light upon the history of the period. In this gossiping chronicle we catch horrifying glimpses of the wickedness that lurked beneath the splendor of Versailles, and cheering, inspiring hints of the nobility that could not be tarnished even by contact with power, and pride, and the putrid things that feed them. Mr. Henderson's seventy illustrations have much interest, but he might well have substituted contemporary portraits for some of the stiff landscape gardening and cold interiors that he displays.

THE DISAPPEARING EYE. By Fergus Hume, Author of The Mystery of the Hansom Cab, The Sealed Message, etc. G. W. Dillingham Co. $1.25.

Fergus Hume is a veteran writer of mystery fiction who occasionally, to relieve the prevalent mediocrity of his voluminous output, produces a tale that is undeniably ingenious as well as merely exciting. "The Disappearing Eye" is by far the best thing this author has written since his famous "Mystery of a Hansom Cab" of long ago.

The eye in question was a glass one, on the back of which, as was guessed by several individuals, the owner had caused to be inscribed some information relating to the hiding place of a lot of valuable treasure. One night the original possessor and wearer of this unique and coveted false orb was found murdered in the back of her little shop. From this point the plot develops a fresh complication with every chapter, while the eye keeps appearing and disappearing in the most extraordinary and distracting manner. The action takes place chiefly in a remote English village, and the characters, nearly every one of whom in turn we suspect of being the murderer, are decidedly more human and interesting than is usual in stories of this type. The love element aids materially in contributing to the general tangle, and the enigma is finally solved in the most unexpected manner coincidentally with the exhibition flight of an airship.

The high-browed critic would feel it incumbent upon him to dismiss a yarn of this sort as "mere claptrap," "machine made," etc. Nevertheless "The Disappearing Eye" is cordially recommended to those who revel (secretly or openly) in a clever and diverting mystery story.

THE DANGER MARK. By Robert W. Chambers, Author of The Fighting Chance, The Younger Set, The Firing Line, Etc. With Illustrations by A. B. Wenzell. D. Appleton & Co. $1.50.

Mr. Chambers's new story of fashionable life in New York is a decided advance upon his earlier works, as, for example, "The Younger Set," which in some particulars it resembles. The development shown in "The Danger Mark" appears not only in the structure of the story, which is well proportioned and strongly knit, but in the style, which comes nearer to having the quality of distinction than anything that the author has hitherto written, in its characterization, which is varied and sufficiently truthful, in the management of incident and dialogue, and in the elements of humor and pathos. No one can deny the interest of the story, and its moral significance, the direct outgrowth of its dramatic quality, is very considerable. Few recent novels have opened so well as this one, with the curious but not impossible household of the Seagroves. The young heroine's first evening party is also a triumphant little sketch fit to stand alone, freed of the context before and after. Mr. Wenzell, by the way, has managed to point this chapter by the best illustration in the book. Every sympathetic reader will admire the effective fashion in which Mr. Chambers has developed the generous and heroic qualities of his dullard, Grandcourt. Dysart, the pursuer of debutantes, happily compared to a sort of grown-up measles, is not so successful a creation, since like the inhabitants of the Christmas Noah's ark, he smells a bit of the paint, but his death is done with dignity and a touch of pathos. Perhaps the thing that Mr. Chambers most needs to take the rather high gloss off his puppets of the great world is a comprehensive humor that shall accentuate the essential absurdity of "Society" as it is spelled with a capital letter. When he shall achieve such a humor he will perhaps write a great novel of American life.

Courtesy of the Macmillan Co.

GALERIE DES GLACES
From "A Lady of the Old Regime"

RECENT FICTION

H. B. MARRIOTT WATSON'S new novel, "The Castle by the Sea" (Little, Brown & Co., Boston, $1.50) is as romantic as you please. There is a fascinating young heroine whose cliff-climbing adventure with the autobiographical hero is really well done, and there are all sorts of adventures besides. Smugglers, a wicked dwarf, concealed mines, secret stairways leading to other stairways, a period of subterranean captivity for the hero, are a few of the exciting paraphernalia of the story. Herman Pfeifer furnishes some well drawn and realistic pictures to illustrate all this.

Zandrie (The Century Company, $1.50), a novel by Marian Edwards Richards, who is new to the world of fiction, deals with a situation not altogether unusual, at least in some of its aspects, but in a fashion that lends freshness and interest to the plot. The vigorous young Marylander, Furness, is done with rather remarkable power, and the convent scenes are effective and amusing. Zandrie herself makes a somewhat severe draft upon credulity, but she is an undeniably fresh young thing with a naturalness, simplicity and directness sufficiently rare in the heroines of current fiction. The story as a whole has a little of the flavor of 1850, but perhaps it is not the worse for that.

As in her previous novel, Mrs. Grace Livingston Hill Lutz has laid the scene of Phoebe Deane (J. P. Lippincott Company, $1.50) in a little village on the Albany coach road in the early part of the nineteenth century. For those who have read "Marcia Schuyler" this new story will have an added interest, as David and Marcia Spofford and our old friend Miranda, play important parts in it. The stilted village life of 1830 is very realistically drawn and the minute consideration devoted to small, as well as to great events, gives the reader a pleasant feeling of belonging to that far-off, quaint period.

Miranda Griscom, faithful, irrepressible, and perhaps a trifle unscrupulous in the sacred cause of justice, is by far the best character in the book. Her Machiavellian methods, and her trials because of Mrs. Spofford's insistence on the truth at all times, whether convenient or not, makes excellent reading.

The heroine is an orphan, whose life in the home of her half-brother is almost unbearable. The only way of escape seems to be in marrying a farmer whose brutality killed his first wife. Infatuated with Phœbe and infuriated at her repulse, this man spreads a malicious scandal broadcast through the community. But he forgot to reckon with the loyal and resourceful Miranda, who adopted Phœbe's cause, a very sweet picture being given of the timid Phœbe with stalwart Miranda helping her to withstand the cruelty of her own household. We recommend the book to those who enjoy an old-fashioned lavender-scented love story.

A pretty tale of eighteenth-century England is Mrs. Maud Wilder Goodwin's "Veronica Playfair." (Little, Brown & Co., $1.50.) The story itself belongs to the familiar powder and brocade school of romantic fiction, and while by no means remarkable, is sufficiently diverting. The author, however, has materially heightened the interest of her book by introducing several famous historical characters, who are made to talk more or less after the manner of the originals. Thus the reader is enabled to meet quite intimately Dr. Franklin, Dean Swift, Pope, Beau Nash and Lady Mary Wortley Montagu, who indeed rarely open their mouths except to emit words of wit, wisdom and cleverness. Mrs. Goodwin seems to have been a student of the period, and her portraits of these distinguished spirits of nigh two centuries ago are fairly lifelike and convincing, with the exception of Franklin. As for the story, it has to do with an entrancing country girl who came on a visit to town and soon had gallants fighting for her favor. As the result of a peculiar and exciting combination of circumstances, Veronica Playfair was secretly and only half-willingly married, at midnight, to a gallant gentleman of title and breeding. On this occasion the knot was tied by no less a personage than Dean Swift himself, with Lord Bolingbroke acting as witness, while the scene of the ceremony was Pope's villa at Twickenham. The young and garrulous Franklin played the difficult rôle of friend and mentor—although 'tis true the embryo philosopher would have preferred a tenderer part—to the charming heroine with great discretion.

THE WELL DRESSED MAN

Good Form in Stormy Day Dress—The Ulster of Correct Style—Wet Weather Boots, Hose, Hats, Gloves and Mufflers

ALTHOUGH the great majority of men have not yet come to realize it, there is a type of dress as appropriate to wet, stormy days in winter as flannels and low shoes are to the warm summer months. To go about in the snow or rain attired in an overcoat of short cut and unwaterproofed material, struggling to keep a stiff hat from blowing off with one hand, and a perfectly useless umbrella from turning inside out with the other, while at the same time endeavoring to dodge mud puddles, or to avoid sinking above one's overshoes in slush, is to show an utter disregard, not only for comfort, but for the first principles of good form. To wear a hat, coat, gloves and boots that are designed and reserved for just such use is to save one's more delicate clothes from injury, and one's temper from ruffling, besides giving that appearance of not caring how wet it is, or how hard the wind blows, that the man who is properly dressed for the occasion should present.

THE STORM COAT

As the character of such attire depends upon the suitability of its material and its general serviceability for rough weather wear, in just so far as any attempt is made to give it the more "dressy" cut and finish of what may be called "town" apparel, to that extent is its distinctiveness and individuality of style sacrificed, and therefore, to take up first the matter of the storm coat the points to be looked out for are the warmth, thickness and water-turning quality of its fabric, the length and fullness of its cut and the strength and practical protective advantages of its finish. It is true that motoring has brought out many new designs of garments that fulfill all these requirements, and that the fur-lined overcoat is the best looking style for evening dress, but as the former usually reveals the purpose for which it is intended, even when not of fur, and the latter is not a garment one can wear with soft hat and heavy tan boots in town, the long, heavy English ulster is without doubt the smartest model. And for it the rough Scotch and English tweeds, heavy homespuns, lamb's wools and other strong, serviceable cloths of stripe, overplaid or mixed pattern, in shades of gray, dark brown or dark green, are the most stylish fabrics.

No. 4.—Worsted hose to wear with heavy boots

The illustration on this page gives a fairly good idea of the character such a coat should have, and the length should not be less than fifty-four or five inches for a man of average hight, so that the full skirts will fall quite to the ankles, and thoroughly protect the legs from rain and wind. Some of the models are made to button right up to the neck in the military collar style, but, while rather popular this year, the effect is not as good in looks as that of the wider collar and lapels, and moreover the latter, when turned up and fastened with tab across the front, keeps the neck warmer and quite as dry. For town use, however, I should not advise the very broad collar that almost completely covers the lower part of the face when turned up, for this has rather too rough and motorman-like an appearance for anything but strict country dress. The cut should be double-breasted and the buttons large and strongly sewn; the side pockets should be large and covered by deep flaps—at least such are the more correct styles for the ulster, although the vertical variety, with slits in lining to enable the wearer to get at the pockets of his trousers without unbuttoning the garment are convenient and much used on lighter weight coats—there may be an outside flap covered breast pocket and small change pocket, or not, as one prefers, and there should be tabs and buttons on sleeves, so that the cuffs may be drawn together about the wrists. Ulsters are often made with belt across the back, so as to slightly gather the fullness of material at the waist, and some have a single inverted box plait in the back, or similar plaits at the sides. The latter finish is not usual, however, and on the whole I think the more simple the style the better.

No. 2.—High strapped, green tan boots for country use

WET WEATHER BOOTS

While arctics and rubber overshoes, of which there are many good styles, are almost indispensable when one must wear evening clothes, or other formal attire, on wet nights and days, for ordinary business or informal dress, the light shoe and overshoe is not to be compared in point of style to the heavy, water-tight storm boot, which with the ulster and the soft hat gives the impression that one is quite unconcerned about the weather, and which actually makes one far more regardless of slush holes and mud puddles. The illustrations on this page show two styles—one of water-proofed lace calf with strongly sewn vamps and uppers; the other of viscal calf in a dark green tan shade, with high strapped uppers and leather laces—that are especially intended for rough weather wear, but the former, being less heavy, while affording all the protection necessary, is most suitable for town use. Indeed the latter, while excellent for country purposes, is too out and out a rough sporting boot for and possible requirements of city use. One may also get good substantial storm boots of black calf, with the Blucher upper and tongue running all the way to the top, and the exact style matters little so long as ample protection is afforded.

No. 5.—Gloves of worsted to be worn with storm coat

WORSTED HOSE, GLOVES AND MUFFLER—SOFT HATS

For wear with such boots fairly heavy worsted half hose, of which two designs (in dark gray with figure in lighter self shade, and in dark olive with figure in contrasting color) are illustrated, may be found at the good haberdashery shops, and they are certainly to be preferred to thin cotton or lisle thread, not only in point of comfort, but of style. In fact, the worsted effect may be carried out in many of the details of this type of dress, the shops offering various styles of worsted gloves, including that shown on this page, and one with long-ribbed wristlets that may be pulled up under the shirt cuffs, or worn turned down on the wrists, besides knit worsted neckties and long mufflers in various colors and shades. Caps are little worn in town, but one may now find hats of rough English cloths, made on the general lines of the felt slouch hat, in materials that will harmonize with the ulster fabrics, and these are excellent for stormy weather, because they are not easily blown off and are not in the least hurt by rain or snow.

Like the rubber overshoe, the umbrella cannot be entirely dispensed with, for there are many occasions on which clothes of the character here described would be entirely unsuitable, but it is a great mistake to believe that for quite informal dress, on stormy days, one must restrict soft hats, long, rough greatcoats, heavy shoes and worsted gloves to country use, as they are quite as essential for town wear.

How.

No. 1.—Ulster of rough tweed for stormy days and country wear

RAPID PROGRESS

A BRIGHT correspondent has pointed out to the readers of an Eastern State journal a few of the things that have been achieved in the last three-quarters of a century. Then nothing was known of the interior of Asia or South America, and only fifty years ago the interior of Africa was wholly unknown. The atlas of that day also showed a great stretch of territory extending from the Missouri river to the Rocky Mountains, which was labeled the great American desert. To-day, after a lapse of seventy-five years, there is no mystery about any part of the globe, except the South Pole, and that is certainly coming along in the matter of exploration and geography. Railroads, which were only just beginning to be operated, have now attained a 600,000 mileage, at a cost of more than fifty billions. The first steamboat crossed the Atlantic ocean in 1819—it took twenty days—but steamships were not used for transatlantic traffic until 1838. In 1832 those races that wore covering on their bodies were either dressed in the skins of animals or in cloths woven by hand looms. To-day a half million of people are employed in mills that make various cotton and woolen stuffs in the United States alone. The newspaper as we know it to-day did not exist until after the Civil War. Electricity, the wizard aid, was employed only for telegraphy in England in 1837 and here in 1844; electric lighting not even beginning until 1876. The first sunlight picture of a human face was made in 1840, photography being born in 1851, and photo-engraving, which has revolutionized printing, so far as ilustrated processes are concerned is only twenty-five years old.

No. 3.—Waterproof calf boots for general wear

FASHION DESCRIPTIONS

THESE two figures show an attractive three-piece suit, the left figure displaying the long coat, and the right figure the blouse. The skirt is an old model, the main feature being the placket, which slopes gently over toward the left side. The blouse is of chiffon in surplice effect, with a pointed yoke of allover lace. The hat is of black velvet, a new and interesting shape, trimmed with an upstanding aigrette. The coat is made with broad stitched bands, which cross in the front and fasten with large fur buttons. Fur, a light skunk, also trims the revers and cuffs. The hat on the left figure is white, faced with black velvet, and trimmed with white wings.

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UPPER LEFT.—There are some types of headgear that have become classic. The "portrait" hat is one of them, and the one we are showing in the illustration demonstrates the very latest Paris interpretation of this favorite style of "strictly dressy" hats. The crown is very large and imposing, and in true Marie Antoinette effect is swathed with an ample, softly shirred and puffed beret section of rich black satin. This is surprisingly wide, particularly at the sides, and shows pure Gainsborough outline, flaring up a mere trifle at the front and left side, and drooping equally slightly at the right side and back. Paradise aigrettes afford the sole garniture of this model.

UPPER MIDDLE.—Cécile is the originator of this unique, very bulky street hat of soft, furry beaver, deep black in tone; it bears close resemblance to the bearskin busby of Napoleon's Hussar regiments. The trimming is very simple, the traditional stiff aigrette, erected in the center front and slanting up to reach far beyond the top of the beaver drapery. It is made of stiff, gold-coated plumage, and is caught down with a novelty bird-head of soft velvet feathers—deep black like the beaver, with a few iridescent feathers in brilliant metallic green and gold cleverly introduced.

UPPER RIGHT.—This model, a recent importation of Lord & Taylor, is an afternoon hat for immediate as well as later wear. It is quite large of size, with immensely broad beret crown, while its brim is of the same moderate width all around. The latter is covered and faced with a finely shirred and puffed section of lustrous taffetas glacé in pinkish chocolate tones. The garniture consists simply of a crown band of antique, densely woven galloon in deep brown and dull gold, which separates the crown from the brim in the original Charlotte Corday style, and in the center front is tied in a simple, carelessly tied bow, which nestles softly against the folds of the velvet.

LOWER LEFT.—This smart model from McCreery's shows the trig, jaunty outlines of the original Hussar's shako of 1813—a huge crown, of imposing circumference at the base, and not much narrower at the flat top. A soft arrangement of superb sealskin fur swathes the entire foundation, forming irregularly distributed loose folds. A little velvet bird with widespread wings is tacked to the left side of the turban, holding the end of the drapery in place, and in association with a full touffe of paradise and osprey aigrettes affording the sole garniture of this charming model.

LOWER RIGHT.—This Jessette model is developed in rich, supple velvet in a lovely deep tone of passiflore (the new, soft greyish mauve), and it consists of a moderately large and correspondingly high, tymbal-shaped crown, and a broad brim, which shows a little drooping dent in the center of front and back, while at either side it flares up, forming a slender rever. The garniture is a superb mound of exquisite ostrich plumes in tones to correspond to that of the velvet.

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LEFT AND MIDDLE FIGURES show two views of the same costume, an extremely attractive suit in Russian effect of wine-colored cloth. The lines are straight and slender and this style would be becoming to almost any figure. There is a standing collar of skunk, and loops of black braid fasten the coat in front.

Another suit, somewhat Russian in effect, of very light tan broadcloth and embroidered in bronze and gold. The revers are of bronze satin.

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LEFT FIGURE shows a suit of pine green cheviot finished with cut steel buttons with black moiré revers. The skirt—made with a long plain overskirt—is box-pleated. Hat of grey hatter's plush with black satin ribbon.

CENTER FIGURE.—This gown is of apricot silk cashmere, embroidered in apricot silk and silver thread. The entire bodice, including the yoke of cream net lace (to match the undersleeves), is veiled with chiffon of the same tone as the gown. At the round neck the chiffon is finished with a row of silver beads. The underskirt is pleated. Hat of black hatter's plush with white plumes.

RIGHT FIGURE.—Is of serge in deep sea blue, coat embroidered in worsted the same shade; revers of blue moiré, cuffs of check to match skirt. The skirt is trimmed with pleated bands of material. A deep mauve taffeta turban, with white aigrette, is the hat worn with this costume.

ETIQUETTE AT BUCKINGHAM PALACE

(*Continued from page 8*)

salutation, which upon the second occasion is always simplified to "Sir."

Every man invited to meet the King at dinner must now appear in the regulation dress coat, knee breeches, silk hose and pumps. The first occasion on which this Royal edict was issued was several seasons ago at a dinner followed by an evening crush at the Piccadilly residence of the Duke of Wellington. The King's order at six in the afternoon caused the wildest excitement in the household. Messengers were hurriedly dispatched in all directions; telephones rang and telegraph wires hummed their multitudinous messages to out-of-town guests. A veritable army of clerks and messenger boys sped about the city with notes to the various clubs, with the result that not more than half a dozen men arrived at the dinner blissfully unconscious that their customary evening attire was in direct violation of the latest Royal command.

The King's way, whenever he leaves Buckingham Palace, is an open secret to the initiated, as in advance of his going there is always strewn a broad driveway of finely crushed stone extending from the gateways of the palace to his destination. This precaution is considered necessary to guard against accident in the London streets, where the ncessant tide of heavy traffic makes the roadway at times as slippery as glass.

Those who imagine that the position of a Royal Maid of Honor is a sinecure make a mistake, and another error is to suppose that the position is one to which any young woman of title is eligible. Only women of the highest social position in the peerage may be selected, and to such Maids of Honor, both to the Queen and the Princess of Wales, the salary paid is three hundred pounds a year. The attendance of court physicians, and apothecaries' supplies, are free to these Maids, as they are also to the Ladies of the Bedchamber, who receive one thousand pounds per annum.

As an exalted record in De Brett and Burke by no means always carries with it a suitable income, it will be realized that three hundred pounds a year is entirely insufficient to meet the requirements of court dressing. It therefore follows that the bestowal of a magnificent court gown by Her Royal Highness is quite as distinctly a necessity as a favor, for the Maids of Honor are required to be immaculately attired at all times. And an important consideration is that they must not appear too frequently in the same costume. In addition to such gifts the Queen is generous in presenting valuable furs, wraps and hats to her Maids.

The custom of bestowing gowns and hats upon the Maids of Honor was not practised by Queen Victoria; instead, she was particular to remember each Maid of Honor once a year with a substantial check, and with this she was expected to make all such purchases for herself.

The Honorable Charlotte Knollys, first of the Bedchamber Women, is the only one of the Queen's attendants selected for a residence in private apartments in Buckingham Palace. There are several reasons for this selection, not the least of which is that the Honorable Charlotte Knollys enjoys the distinction of being the Queen's most intimate friend. This friendship dates back for a half century—to the time when, as the prospective bride of the Heir Apparent, Queen Alexandra went to England to be married, and so close has it been that at the coronation in 1901 the prefix of "Honorable" was given this sterling woman, who during the latter years of Queen Victoria's life served that ruler as her private secretary. She is especially well fitted for her position.

The present duties of the Honorable Charlotte Knollys are largely social, and from her long intimacy with the intricacies of court etiquette is known as an authority upon all such matters. When an invitation is given for a dinner and stay overnight at Windsor, Sandringham, or any of the royal palaces, it devolves upon her to inform the women invited, in advance of their arrival, how many and what kind of gowns will be in order for such a visit to royalty, and this is exceedingly necessary information even for the veteran English society woman.

Back of Russian coat shown on page 15

That a Maid of Honor shall be highly educated is of supreme importance, and that she shall possess a natural brightness, allied to a gift for entertaining, is essential. When the summons comes from Buckingham Palace, the Maid of Honor presenting herself before the Queen must be prepared to read, to talk, to sing, to while away the afternoon with music, to dawdle over a bit of tapestry, to shop for, play whist or chess, or to drive with, Her Majesty, as the Royal mood of the moment may prefer.

To each of the four Maids there is assigned a separate sitting room in the palace, and, when not required during the afternoon by the Queen, she is at liberty to remain there and enjoy tea with any other of the titled attendants whose time is likewise free. Upon these Maids also devolve important duties in entertaining guests of distinction and members of a Royal house party.

ON HER DRESSING TABLE

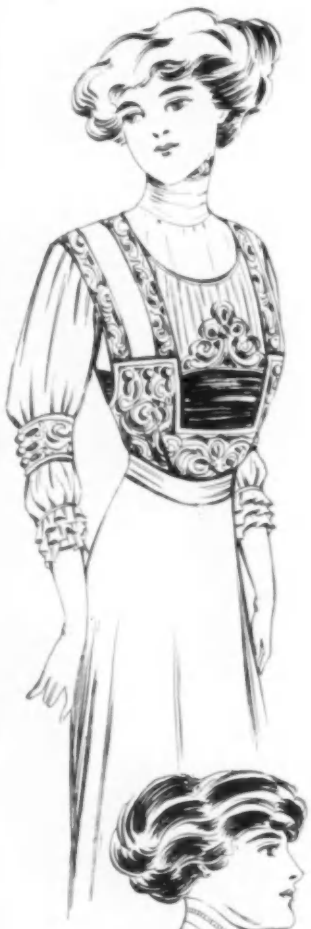
SNAPPY weather and frost in the air herald the season when precautions must be taken to prevent the skin from becoming roughened or chapped, and everyone needs some reliable preparation to keep it soft and smooth. Among the best of such lotions is one possessing the peculiar advantage of being entirely and immediately absorbed, leaving no external evidence of its presence. It does not soil the most delicate fabric, and being pure it can be used on the most sensitive skin, even that of a baby. Many people have always regarded cold cream or camphor ice as the ultimatum for chapped hands or any similar irritation, and glycerine has also been used the world over for the same purpose, but the disagreeable features of all these preparations were their stickiness or oiliness and the shine they left on the skin. The lotion I have in mind contains neither grease or oil in any form, but is equally healing and more universally agreeable to the skin. For protection of the hands from chapping in cold or windy weather or where the water is hard and has a roughening tendency the lotion should be well rubbed into the skin after every washing, and if this precaution be not neglected the hands will be kept in a soft, velvety condition. In case of a severe crack, bind up the place loosely with a rag, saturated with the lotion, and the latter will heal in a very short time. The lotion will be useful when the hands, face or lips are cracked, or when the face burns from exposure to the wind. In the summer when playing tennis, or boating, it should be used to prevent sunburn. Those who play musical instruments or do fine embroidery will find that it keeps the hands smooth and flexible. It is also recommended as soothing when the body is irritated by wearing woolen underwear, when babies get chafed or burned, when the face is roughened by using poor face powder and when traveling to relieve the discomfort of heat and dust. It is put up in one size only and costs 25 cents.

Parisians are still faithful to the preference for a special make of exquisitely fine and perfumed paste dentifrice which is now sold over half the world. It has delicious flavor and a finish noticeable even among the many fine preparations of somewhat similar character. The price is 27 cents a small tube, or 39 cents for a larger size, and the paste is hygienically prepared and is thoroughly satisfactory. From the same laboratory comes a no less renowned lotion for the mouth, making an equally agreeable acquisition to toilet accessories. The price for a small size is but 32 cents, and the concentration is so strong that the merest soupçon will be sufficient in the tooth mug.

A new perfume is being put forth by a famous maker—a perfume of the springtime, redolent of the scent of blossoms which blow when the year is young, and appealingly sweet. The price is $4.25 and every detail is of the finest and most exquisite character. The ammonia referred to in a recent issue merits yet another word of praise for exceedingly cleansing properties. It has, like all good things, many imitations, but where is that combining the peculiar advantages of this product? The saponaceous materials with which it is mixed produce a cloudy effect, often copied in appearance but not in reality. It is a worthy preparations, one deserving highest commendation and a real boon to every household.

Very inexpensive and delightfully attractive in appearance are the tiny bottles of lavender salts with sterling silver screw tops. They cost very little, make a pretty addition to the dressing table, and are small enough to be carried in the vanity bag for use in traveling or at the theatre. These are among the nicest possible gifts for a person about to start on a sea voyage or any journey. Another form of putting up these famous smelling salts is in a watch-shaped bottle daintily labeled in white and gold and enclosed in a handsome leather purse. The lavender oil used in the manufacture of these salts is made from the fragrant flowers of the celebrated English Mitcham lavender, and is the finest and most expensive quality that can be bought. The salts are an agreeable deodorizer, and by leaving the stopper out of the bottle for a few minutes will purify the air.

VOGUE PATTERN DEPARTMENT



No. 1577

No. 1578

No. 1579

SMART BLOUSES for TAILOR COSTUMES
SIZES FROM 34 to 40 BUST
PRICE 50 CENTS

No. 1580

No. 1577.—Dressy blouse of violet chiffon with lower waist portion and bands of violet cloth, embroidered in two tones of violet silk. A broad purple ribbon is draped around the blouse about four inches above the waist line. The materials required to make this model in medium size are 2¼ yards of chiffon 40 inches wide, ½ yard of cloth 50 inches wide, 1 yard of ribbon 6 inches wide, and 3 yards of silk 24 inches wide for the waist lining. This pattern is cut in 20 pieces, including the lining. Price, 50 cents.

No. 1578.—An attractive model of dark blue chiffon cloth trimmed with bands of broadcloth, which are covered with black soutache. The yoke is of allover lace. The materials required to make this model in medium size are 1⅝ yards of chiffon cloth 45 inches wide, ⅜ yards of allover lace for the yoke and collar, ⅜ yards of cloth 50 inches wide, 1¼ yards of ribbon for the belt and bow, and 3 yards of silk 24 inches wide for the lining. This pattern is cut in 16 pieces, including the lining. Price, 50 cents.

No. 1579.—Smart blouse made of marquisette laid in tucks. The deep cuffs and the front of the waist are finished with a small full ruffle of the same material. The yoke is of Baby Irish. The materials required to make this model in medium size are 2¾ yards of marquisette 40 inches wide, ⅜ yard of allover baby Irish lace 20 inches wide, ¼ yard of satin 24 inches wide, and 3 yards of silk 24 inches wide for the lining. This pattern is cut in 14 pieces, including the lining. Price, 50 cents.

No. 1580.—Neat shirtwaist of white French crêpe laid in tucks which closes in the back. It is trimmed with Irish crochet buttons and beading, and finished at the neck with a black satin four-in-hand. The materials required to make this model in medium size are 3½ yards of crêpe 30 inches wide, 1⅜ yards of beading, 18 buttons and 1 yard of ribbon for the tie. This pattern is cut in 5 pieces. Price, 50 cents.

CUT-TO-ORDER PATTERNS

FOR those who desire an individual touch in their gowns, Vogue makes a specialty of patterns cut to order from original designs or from sketches appearing in Vogue or elsewhere. Our charges for this class of patterns are relatively low.

Skirts, in belt measures from 20 to 36 inches, without foundation, $2.50; with foundation, $3.00.

Bodices and Short Jackets, in bust measures from 32 to 46, without sleeve, $1.50, with sleeve, $2.00.

Princess Gowns, in bust measures from 32 to 46, with sleeve, $4.00.

Half Length and Long Coats, in bust measures from 32 to 46, $3.00.

Children's Clothes (up to 15 years). Full suit cut by age sizes, $2.50; any part of suit, $1.00.

Note.—We will send a full set of waist-linings and sleeves, in seven sizes, from 32 to 44 bust, cut in heavy paper, for $3.00; or in cardboard for $7.00.

No. 1581

No. 1581.—Blouse of fine ribbed silk which closes a little to one side with a frill of plaited net. The yoke, collar and cuffs are laid in deep tucks, and two straps run over the shoulders. The materials required to make this model in medium size are 5 yards of silk 24 inches wide and ⅝ yard of plaited net. The pattern is cut in 12 pieces. Price, 50 cents.

"Onyx" Hosiery

Trade Mark

To be right on one subject for three hundred and sixty-five days of the year is the undisputed privilege of wearers of "Onyx" Hosiery.

No doubt their experience coincides with that of a recent correspondent who wrote "am very glad to find these goods the MOST SATISFACTORY of any that we buy."

We devote much thought toward making the "Onyx" Hose "the most satisfactory," and it is to the consumers that we are indebted for the strongest, most heartfelt, honest and voluntary endorsements.

Are you not interested in securing hosiery which inspires such keen appreciation?

Begin the New Year right. If your initial investment be a pair of either of the numbers described below the returns will be MOST SATISFACTORY.

FOR WOMEN

E 960 Women's "ONYX" Black "DUB-L TOP" Cobweb Lisle—resists the ravages of the Garter Clasp, 50c. per pair

409 K Women's "ONYX" "DUB-L TOP" Black, White and Tan Silklisle—double sole, spliced heel. Feels and looks like Silk, wears better, 50c. per pair.

E 710 Women's "ONYX" Black "DUB-L TOP" and "WYDE TOP" Gauze lisle double sole, spliced heel—very wide on top without extra width all over, 50c. per pair

310/13 Women's "ONYX" Black, Medium Weight—Six-Thread Heel and Toe, Four-Thread all over. A hose that is unequaled for wear and elasticity, 50c. per pair

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170 S Women's "ONYX" Gauze Lisle "DUB-L TOP" Black, White, Pink, Tan, Cardinal, Sky, Navy, Violet; double sole, spliced heel, 50c. per pair

SILK HOSE FOR WOMEN

498—A Pure Thread Silk in Black and All Colors, of extra length with a "WYDE TOP" and "SILK-LISLE GARTER TOP" and SOLE.

This "ONYX" Silk Number is Twenty-nine inches long, is Extra Wide and Elastic at Top, while the "GARTER TOP" and SOLE of SILKLISLE gives extra strength at the points of wear, preventing Garters from cutting, and toes from going through.

106—Women's Pure Thread Silk—**the extraordinary value—best made in America**—every possible shade or color—Black, White, Tan, Gold, Copenhagen Blue, Wistaria, Amethyst, Taupe, Bronze, American Beauty, Pongee, all colors to match shoe or gown. Every pair guaranteed, $2.25 per pair

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E 310 Men's "ONYX" Black and Colored Fall Weight—six-thread heel and toe, four-thread all over. Known by most men as **the Best Hose I ever wore,** 50c. per pair

E 325 Men's "ONYX" Black and Colored Silklisle, double sole, spliced heel, **"The Satisfactory Hose,"** 50c. per pair

If your dealer cannot supply you, we will direct you to nearest dealer, or send, postpaid, any number desired. Write to Dept. 1.

Lord & Taylor *Wholesale Distributors* *New York*

S O C I E T Y

DIED

Peabody.—At St. Paul, Minn., December 20, 1909, Cornelia Marshall, wife of the late Captain Enoch Wood Peabody and daughter of the late Alexander C. Marshall and Hannah Rushton Marshall.

Trowbridge.—On Wednesday, December 22, Cornelia Polhemus Robertson, wife of the late George A. Trowbridge.

ENGAGED

Dawson-Rossum.—Miss Mary Dawson, daughter of Mr. William Dawson, of St. Paul, to Mr. Harold Rossum, of Chicago.

Hitchcock-Bird.—Miss Olivia G. Hitchcock, daughter of Dr. Charles G. Hitchcock, to Mr. Singleton Hinman Bird.

WEDDINGS

Brower-Willetts.—Dec. 29.—Mr. Ernest Cuyler Brower and Miss Marion Willetts, daughter of Mrs. Joseph C. Willetts, were married on Wednesday, December 29, in St. James's Church, Skaneateles; 12.30 o'clock.

De Milhau-Gourd.—Dec. 29.—Mr. Louis John de Grenon de Milhau and Miss Renée Gourd, daughter of Mr. Henry Eugéne Gourd, were married on Wednesday, December 29, in St. Patrick's Cathedral; 12 o'clock.

Hines-Randolph.—Dec. 28.—Mr. Richard Percy Hines and Miss Frances Howell Randolpu, daughter of Mr. John Brockenbrough Randolph, were married on Tuesday, December 28, in St. Paul's Church, Washington.

Partridge - Townsend. —Dec. 30. — Mr. Earl Partridge and Miss Grace Townsend, daughter of Mrs. Frank M. Prince, of Minneapolis, were married on Thursday, December 30.

Patchin-Mason.—Dec. 29.—Mr. Philip Halsey Patchin and Miss Mary Wallace Mason, daughter of Mr. Beverly Randolph Mason, were married on Wednesday, December 29, in St. Margaret's Church, Washington, D. C.

Ryerson-McBirney—Dec. 29.—Mr. Joseph T. Ryerson and Miss Annie Lawrie McBirney, daughter of Mr. Hugh Johnston McBirney, were married on Wednesday, December 29, at Chicago.

Snowden-Taft.—Dec. 30.—Mr. George H. Snowden and Miss Louise Waters Taft, daughter of Mr. Henry W. Taft, were married on Thursday, December 30, at the home of the bride.

WEDDINGS TO COME

Benedict-Livingston—Jan. 5.—Miss Juliette T. Benedict, daughter of Mr. James A. Benedict, to Mr. Philip Livingston; Church of the Incarnation.

Drayton-Phillips.—Jan. 17.—Miss Caroline Astor Drayton, daughter of Mr. J. Coleman Drayton, to Mr. William Phillips; St. Bartholomew's Church.

Hall-Allen.—Jan. 26.—Miss Agnes Stuart Hall, daughter of Mr. William Cornelius Hall, to Mr. Walter Bateman Allen; Church of the Ascension.

Robbins-Minturn.—Jan. 5.—Miss Sarah Jewett Robbins, daughter of Mr. Julian W. Robbins, to Mr. John Wendell Minturn; St. George's Church; 3.30 o'clock.

Wilson-Shannon.—Jan. 3.—Miss Alice Demorest Wilson, daughter of Mr. George T. Wilson, to Mr. Porter Clyde Shannon; Central Presbyterian Church.

INTIMATIONS

Crocker.—Mrs. George A. Crocker has returned from Mount Kisco for the winter.

French.—Mr. and Mrs. John French are at Woodstock, Vt., for a few days.

Gould.—Mrs. George J. Gould will soon send out invitations for a cotillion at her house on January 18.

Hopkins.—Mrs. Dunlap Hopkins has returned from Europe and is in her new house, No. 127 East Twenty-ninth Street.

Huntington.—Mr. and Mrs. Archer M. Huntington are at their home, No. 1083 Fifth Avenue.

Livingston.—Mrs. Robert R. Livingston will give a dinner for Miss Laura Suffern Livingston on January 13.

Miller.—Mr. and Mrs. Hoffman Miller have come to New York from Tuxedo to remain a month.

Redmond.—Mr. and Mrs. Henry S. Redmond, now at Tuxedo, will shortly leave for Florida to pass the winter. They have taken Colonel Robert M. Thompson's house boat, the Everglade.

Robb.—Mr. J. Hampden Robb has gone to Boston to stop with Mr. Charles E. Stratton.

Vanderbilt.—Mrs. Cornelius Vanderbilt will give a supper and musicale at her home on January 20.

Thorne.—Mr. and Mrs. Oakleigh Thorne will arrive from Europe on January 15.

Whitney.—Mrs. Payne Whitney spent the Christmas holidays with her mother, Mrs. John Hay.

DANCES

Betts.—Dec. 23.—A dance was given on Thursday, December 23, by Mrs. Wyllys Rossiter Betts for her niece, Miss Dorothy Hyde, at Sherry's. Present were: Mr. and Mrs. Henry F. Godfrey, Mr. and Mrs. R. Livingston Beeckman, Mr. and Mrs. Elisha Dyer, Mr. and Mrs. Theodore A. Havemeyer, Mr. and Mrs. Stanley Mortimer, Mr. and Mrs. Arthur Curtiss James, Mr. and Mrs. W. Goadby Loew, Mr. and Mrs. Charles Livingston Hyde, Mr. and Mrs. Forsyth Wickes, Mr. and Mrs. Newbold LeRoy Edgar, Mr. and Mrs. Austen Gray, Mr. and Mrs. William Woodward, Mr. and Mrs. Charles Steele, Mr. and Mrs. Goodhue Livingston, Mr. and Mrs. Goelet Gallatin, Mr. and Mrs. Courtlandt D. Barnes, Mrs. William K. Vanderbilt, Jr., Mr. and Mrs. William Mancice, Mr. and Mrs. Newbold Morris, Miss Edith Mortimer, Miss Eleanor Steele, Miss Katherine Atterbury, Miss Elizabeth Hoyt, Miss Emily Sloane, Miss Marjorie Gould, Miss Harriet Daly, Miss Margaret Rutherfurd, Miss Jane Wallach, Mr. and Mrs. Cornelius Vanderbilt, Mr. Lawrence Butler, Mr. James Barney, Mr. George F. Baker, Jr., Mr. Thornton Wilson, Mr. Theodore Dixon, Mr. George Wagstaff, Mr. C. Appleton, Mr. Samuel S. Sands, Mr. W. Rhinelander Stewart, Jr., Mr. Francis Roche, Mr. Maurice Roche, Mr. Duer Irving, Mr. Ogden L. Mills, and Mr. Charles Draper.

CHARITY ENTERTAINMENTS

Charity Ball. — Jan. 25.—The annual Charity Ball for the benefit of the Nursery and Child's Hospital will be held at the Waldorf-Astoria on Tuesday, January 25.

FOREIGN TRAVEL

Teutonic.—Arriving Thursday, December 23: Mr. William B. de Billier, Mrs. Leverett Bradley, Miss Bradley, Mr. Charles S. Bottomley, Mr. Robert F. Chambers, Mr. B. A. Clark, Mr. Arthur Hamblin, Mr. and Mrs. William P. Hill, Mrs. W. M. Low, Mr. G. T. McCaw, Mr. Hector McRae, Mr. E. D. Morgan, Mr. and Mrs. Daniel O'Hara, Mr. William H. Thornley, Mr. Edward Wharton and Mr. W. E. Walker.

ART NOTES

EXHIBITIONS NOW ON

New York. Fine Arts Galleries. Winter exhibition of the National Academy of design. Until January 9.

Powell's. Second annual of Thumb Box sketches. Until January 4.

Knoedler's. Works by S. Aston Knight. Until January 8.

Madison Art Gallery. Paintings by well-known American artists. Until January 12.

Brandes'. Pictures by George Inness, Jr.

Century Club. Recent works by J. C. Nicoll. Until January 4.

Cottier's. Oriental porcelains and Wedgwood.

Ederhimer's. Rare French colored prints. Until January 1.

Durand Ruel's. Paintings by Edouard Manet. Until December 31.

Wunderlich's. Rare mezzotints and English engravings. Open until January 1.

Macbeth's. Special exhibition of water colors, pastels and bronzes by American artists. Until January 1.

Keppel's. Etchings by the "Men of 1830." Until January 8.

Kleinberger's. Important collection of Dutch and Flemish old masters. Until February 1.

Ehrich's. Special exhibition of Dutch pictures of the seventeenth century.

Tooth's. Miniatures by Alyn Williams, and portrait drawings by Hugh Nicholson.

Scott and Fowles. Portraits by Louis Betts.

Lenox Library. Collection of book-plates and mezzotints in color by E. G. Stevenson.

Astor Library. Illustrations of iron work of the Louis XV and XVI periods.

Brooklyn. Handicrafter's Club. Collection of Laura Osgood pottery. Until January 10.

Washington. Congressional Library. Collection of etchings presented to this country by the Italian Government.

EXHIBITIONS TO COME

New York. Fine Art Galleries. Twenty-fourth annual of the Architectural League of New York. January 29 to February 19.

Knoedler's. Eleventh annual of the American Society of Miniature Painters. January 15 to 29. Exhibits received only on January 8.

Montross'. Pictures by Willard L. Metcalf; January 2 to 15. And works by Eduard J. Steichen; January 17 to 29.

Fine Arts Gallery. Twenty-fifth annual of the Architectural League of New York. January 30 to February 19. Exhibits received January 13 and 14.

Baltimore. Maryland Institute. Sixteenth annual of the Baltimore Water Color Club. January 11 to 29. No exhibits received later than January 3.

Chicago. Art Institute. Annual of paintings by artists of Chicago and vicinity. January 4 to 30.

Philadelphia. Pennsylvania Academy of Fine Arts. One hundred and fifth annual of oil paintings and sculpture. January 23 to March 20. No exhibits received later than January 3.

Springfield. Gill's Art Gallery. Thirty-third annual of oil paintings. January 24 to February 22. Works collected January 7 and 8.

AUCTION SALES

New York. Mendelssohn Hall. Paintings of the Barbizon school, collected by the late Theron R. Butler of New York. January 7, 8 P. M. On view from January 1 at the American Art Galleries.

GOSSIP

TWO important gifts have recently been made to the Metropolitan Museum of Art in New York—one the noted Eugene Bolles collection of early American furniture, valued at $100,000, by Mrs. Russell Sage; the other a collection of rare Japanese pictures, prints and books worth about $150,000, by will of the late Francis Lathrop of New Jersey. Certain conditions governing the latter provide that each object shall bear the donor's name, and that two annuities of $3,000 shall be paid to cousins, but the former is unconditional, save that in case any object is sold, the money obtained for it shall be devoted to the purchase of other American decorative art objects.

The well-known Paris art dealer, M. Kleinberger, has recently opened a New York branch at 12 West 40th street, where he is now showing a number of fine examples by old masters, many of which are from the collection of King Leopold, of Belgium. Among the paintings are "The Halt Before the Inn," by von Ruysdael; "Balaam and His Ass," by Rembrandt (dated 1626 and supposed to be the earliest work by this great painter extant), and paintings by Van Dyck, Goya and Rubens.

At the New Madison Art Gallery, on Madison avenue, New York, which, by the way, is being run by a woman, there are on view a number of interesting works by William Chase, Alden Weir, Theodore Robinson, Childe Hassam, and Twachtman.

M U S I C

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gcp=Grand Central Palace. D-T=Daly's Theatre. H=Hipprodrome. N-T=New Theatre. W-A=Waldorf-Astoria.

Allen (Maud)—Jan. 20, Aft..... C
Beebe-Dethier—Piano and Violin Recital—Jan. 5, Aft.....Plaza Hotel
Ben Greet Players and Russian Symphony Orchestra—Jan. 1, Aft..... C
Boston Symphony Orchestra—Jan. 13, Eve.; Jan. 15, Aft..... C
Cecile Castigner — Piano Recital — Jan. 26, Eve..... M
Elman, Mischa—Violin Recital—Jan. 19, Aft. C
Flonzaley Quartette—Jan. 11, Eve.. M
Hall, Marguerite—Jan. 19, Eve.... M
Herites, Marie—Violin Recital—Jan. 12 ..... M
Kneisel Quartette—Jan. 4, Eve.; Jan. 25, Eve..... M
Liza Lehmann—Jan. 8, Aft..... C
Marum Quartette—Jan. 6, Eve..... Cua
Mannes, Mr. and Mrs. David—Violin and Piano Recital—Jan. 16, Eve. Stuyvesant Theatre
Margulies, Adele, Trio—Jan. 18, Eve. M
New York Philharmonic Society—Dec. 31, Aft.; Jan. 7, Aft.; Jan. 14, Aft.; Jan. 16, Aft.; Jan. 21, Aft.; Jan. 26, Eve.; Jan. 30, Aft. C
New York Symphony Orchestra—Jan. 2, Aft.; Jan. 23, Aft.; Jan. 30, Aft. ..... N-T
New York Symphony Orchestra—Jan. 4, Eve.; Jan. 25, Eve..... C

OPERA THIS WEEK

METROPOLITAN

Thursday, Dec. 30—Tosca.
Friday, Dec. 31—(Double Bill)—Cavalleria Rusticana and Pagliacci.

MANHATTAN

Friday, Dec. 31—Jongleur de Notre Dame.
Saturday, Jan. 1, Mat.—(Double Bill)—Daughter of the Regiment and Pagliacci.
Saturday, Jan. 1, Eve.—Herodiade.

GOSSIP

GUSTAV MAHLER'S first symphony—played in New York, for the initial time, on the evening of December 16—proved the most interesting musical event of the last two weeks. Mr. Mahler, by virtue of his recognized greatness as an operatic and orchestra conductor, must always be listened to with thorough respect, even though the public-at-large in all probability does not fully understand him as a composer. A musician, they know him to be—a leader than whom no other man stands higher—but his musical utterances are of the sort which appeal rather to the scholarly inclined than to most of those who go to the concert hall for the purpose of enjoyment first, and education afterwards. The programme notes, usually replete with explanations regarding the various compositions presented, were silent on the Mahler symphony—the annotator stating in print that the composer objected to going into details concerning the subject matter of his work—so that anyone was welcome to his, or her, own conclusion of what it meant, and was free to exercise his, or her, own impressions regarding the music.

Indeed, so far as form is concerned the Mahler symphony is not a symphony at all, but descriptive—or as some prefer to term it—programme music. The first three movements disclosed a comparatively simple style, a good deal of melody and the writer's sterling musicianship. He knows the resources of the orchestra and his instrumentation, apart from its eloquence in painting the picture which he had in mind, is a source of constant contrasts. There are musical suggestions of a country fair, a wanderer's journey in the mountains, and what appears to be a clash between a funeral procession, moving in one direction, and a little village band passing in the other. As these two meet and go by the musical discord and jangle is highly interesting, even though it cannot be said to be as smooth and tranquil as are some other compositions. But it is music which stands for something, and this is what we desire.

The Philharmonic Society, which is improving materially under Mahler's guidance, played with precision and a sweep of tone that augurs well for the future. The orchestra has been reconstructed since the new conductor took hold of it last October, and its progress has been little short of exceptional. The remaining numbers on the programme under discussion were the Schubert "Unfinished" symphony, and Beethoven's "Coriolanus" overture, and on the whole it was well arranged, well played and well conducted.

James McCreery & Co.

Twenty-Third Street — Thirty-Fourth Street

Annual Sale

Linens, Shirtwaists and Muslin Underwear

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New designs in Irish, Scotch, Moravian, Flemish Damask. Round or square ..... 1.75 to 55.00
usual price 2.25 to 65.00

Napkins to match ..... 2.00 to 45.00 doz.
usual price 2.50 to 53.00

Towels,---large assortment Hemstitched or Scalloped Huckaback ..... 2.75 to 21.00 doz.
usual price 3.50 to 25.00

Hemmed Huckaback Towels ..... 1.50 to 3.50 doz.
usual price 1.75 to 4.00

Bed Linens,---plain Hemstitched Linen Sheets and Pillow Cases, also Hemstitched Hand-Embroidered Linen Sheets, Pillow Cases, Bed Spreads and Shams. Muslin Sheets and Pillow Cases at very moderate prices. Decorative Linens considerably below usual prices.

Shirtwaists

100 dozen Tailored Waists, made of Madras, Lawn, Dimity and Mull. Excellent cut and finish
1.00, 1.25, 1.50, 1.75 and 2.50

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Imported models from the leading modistes, at moderate prices.

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An unusual assortment of Domestic Underwear in the latest models, trimmed with lace and embroidery. Made of best quality of materials.

Night Gowns	95c, 1.25, 1.50, 1.75 and 2.25	Chemises	95c, 1.25, 1.50, 1.75 and 2.25
Petticoats	95c, 1.25, 1.50, 1.75 and 2.25	Drawers	50c, 75c, 95c, 1.25 and 1.50
Corset Covers	50c, 75c, 95c, 1.25 and 1.50	Princess Slips	2.00, 2.50, 3.50, 3.95 and 6.75

Combination Corset Cover and Drawers ..... 95c, 1.25, 1.45, 1.75 and 1.95

Combination Corset Cover and Skirt ..... 95c, 1.25, 1.45, 1.75 and 1.95

Twenty-Third Street — New York — Thirty-Fourth Street

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CONCERNING ANIMALS

ALTHOUGH boards of health throughout the country continue to formulate orders in regard to hydrophobia, the public is beginning to realize how extremely rare is this disease, and to refuse to be frightened. Two years ago when the New York board made what looked like a deliberate attempt to develop a scare for the purpose of discrediting the A. S. P. C. A., and of thus esecuring the $70,000 annual dog tax which the society now gets, their efforts fell flat, and it is to be hoped that other communities will become sufficiently enlightened to look askance upon the motives of politically appointed health board doctors. No one questions the professional standing of Dr. William Osler, formerly of Johns Hopkins University, and now of Oxford, yet his opinion on hydrophobia, as expressed in his standard work on pathology, is quite at variance with that of boards of health and Pasteur institutes—being in effect that the disease is exceedingly rare, but that there is a neurotic or hysterical manifestation which closely resembles it.

"This pseudo-hydrophobia lasts much longer than the true rabies and is amenable to treatment," states one of the most eminent of living physicians. "It is not improbable that the majority of the cases of alleged recovery in rabies have been of the hysterical form." If this sane message were hung in editorial rooms throughout the country the scarehead lines in regard to alleged cases of hydrophobia would no longer disfigure the pages of current journalism.

CAT CLUB SHOW

The second championship show of the Columbus Cat Club will be held from January 18 to 20 at Columbus, Ohio, and money prizes, ribbons, cups and medals will be distributed under the A. C. A. rules. Full particulars, premium lists, and entry blanks may be secured by addressing Mrs. J. F. Sullivan, show manager, 851 Sullivant avenue, Columbus. It is gratifying to note the growth of interest in these animals and now if some method of preventing the birth of the stray class could be worked out on practical lines, the improvement in their condition would leave little to be desired. It is to be hoped that the clubs and S. P. C. A.'s will see their way clear to agitation for the licensing of cats, for such a regulation would tend to keep them from homes where they are merely tolerated, and from which they are often turned adrift on the public streets and thoroughfares.

SCARING THE PUBLIC

Among the physicians who are interesting themselves in the serious germ theory question, Dr. Charles E. Page, of Boston, points out that Professor Jacobi's statement "that in poisoning and exterminating germs we may also kill the patient," is founded upon fact, as shown in the experiences of Drs. Babi, Perron and Gimeno, reported to the London Lancet. Some patients, who had tuberculosis of the lungs, although without fever, night sweats or discolored sputa, were treated with the donkey serum and at first appeared to improve, but with the disappearance of the specific bacillus of tuberculosis, hectic fever set in, and one died in eight and the other in ten days with symptoms of septic poisoning. The germ theory of disease is, after all, only a theory—indeed, a comparatively new one—and it is regrettable that some publicity seeking physicians have rushed into print in journals and magazines to frighten the public, which naturally does not look upon the matter as dispassionately as the medical profession does.

TEACHER OPPOSES VIVISECTION

Would that some distinguished educator in New York followed the example of Dr. Robert E. Thompson, president of the Central High School, of Philadelphia, who, according to the Journal of Zoöphily, in a recent lecture on ethics to the senior class advised the abolition of vivisection. Nine-tenths of the so-called vivisectional operations are practiced for selfish purposes," he said. "People are cut to pieces in order that some physicians may satisfy their curiosity, and not, as they declare, to discover remedies for diseases. Life is too precious for such risks, and, moreover, it is better to die than to be saved by the tortures of others. * * * * I know that the practice of vivisection is upheld by prominent people, but so was slavery, and every one knows that was abolished."

EXTREME CRUELTY TO ANIMALS

"Performing Animals and Their Treatment" is the title of a leaflet by Mrs. Albert Shaw, of London, which is highly commended on the other side. In her preface, after drawing attention to the cruelty of wresting an animal from its natural surroundings and forcing it into an artificial and unhealthy life, she says that to teach it to do tricks alien to its nature, by means of whips, clubs, spiked collars, red hot irons, revolvers, drugs, and starvation, is torture of the grossest kind, compared with which the cruelty prosecuted in our streets is as nothing. And, she continues, what are the object and results of it all? To make an animal do badly what he was never intended to do at all, and to encourage a trade which from every point of view is undesirable. The effect even on the spectator is unwholesome, as it fosters in him a delight in the unnatural, and in the case where large carnivoras appear there is induced in the spectator a morbid excitement, hightened by a sense of danger to the performers.

PRESS BOYCOTTS EXHIBIT

The anti-vivisection exhibit, which is now in the Cambridge Building at Thirty-third street near Fifth avenue, has drawn such crowds that it has been decided to continue it indefinitely in New York, and this in spite of the fact that the press of the city, with the honorable exceptions of Vogue and the New York Herald, has boycotted it so far as notice of any kind is concerned. One journal has even made it the target of some very hostile criticism, which, like much of the pro-vivisection effort, is based upon ignorance of what the practice is as admitted in the literature of the medical profession. It is said that a group of vivisecting doctors, which includes the high priests of the cult, has been besieging women's clubs for permission to speak before them, but this year all except the Beaux Arts have refused to be made the vehicle of vivisection publicity, and in the case of this one the usual procedure of having the lectures published in local papers and syndicating them has been followed.

CONVENTION NEWS

It is cheering news that Dr. William O. Stillman was re-elected president of the American Humane Association at the recent anual convention of the society, held at St. Paul. The dominant subject in the anti-cruelty to animals divison of the convention was humane education, and this, of course, is the only really effective method by which the societies for the prevention of cruelty to animals can justify their titles, for only through training of the child in habits of consideration for animals can cruelty be effectively prevented. Among the especially interesting papers presented was one by President John Partridge of California on "Conservation of Natural Resources in Animal Life in this Country," one by Mrs. Mary F. Lovell on "How to Finance a Humane Society" (a subject which, although vital, is rarely discussed in a formal report), and one by Dr. T. M. Libby, United States meat inspector at St. Paul, on the subject of "Animal Transportation."

KINDNESS TRAINING

It is significant that at the model farm for bad boys, which is to be established at Yorktown, in Westchester county, and which is to include a model State school for incorrigible boys, kindness is to be deliberately taught. The objects upon which this quality is to be exercised by the boys will be hens and chickens, pigs, cows and oxen—the latter having been selected to work the farm, because they are far less delicate than horses, and less likely to suffer from inexperienced handling. No provision for punishment, by the way, has been made in this model scheme for boy betterment, but there are, on the contrary, special "honor cottages," with further privileges, as the reward for good behavior.

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Fashion Says---
Hips Must Go!
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THE BORDEN OBESITY CURE
DISSOLVES FAT

Absolutely No Wrinkles
Leaves the Flesh Smooth and Firm
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FATOFF will reduce your corpulency to a normal size in 30 days and your figure to a desired size in 60 days. The method is simple and pleasant; **external application only.**
FATOFF reduces fat only where applied.
If you find yourself taking on fat, and you cannot come to the Borden Institute, purchase FATOFF and

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You add considerably to the value of your tooth cleaning by using
CALVERT'S
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The popular English dentrifice which gives such a thorough antiseptic cleansing to the entire surface of the teeth that are used, and a bright polish, too, for those that show.
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Either style with any three letters or figures and one or two colors of enamel, Sterling Silver, 25c each, $2.50 a doz.; Silver Plated, 10c ea., $1.00 a doz. Special designs in Pins or Badges made for any School or Society, at low prices. Send design for estimate. Catalogue free.
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ANNUAL SALE

Established Half a Century

Table Linens, Lingerie, Ladies' Hosiery, Suits, etc.

FOR this Sale we have made our usual careful preparations. We are, therefore, prepared to place before our patrons a most comprehensive collection of thoroughly reliable goods, at prices very much lower than usual.

Included in the assortment are several lines which we were able to secure at a large discount from regular prices. These we offer to our customers at practically the same reduction in price as that which we secured.

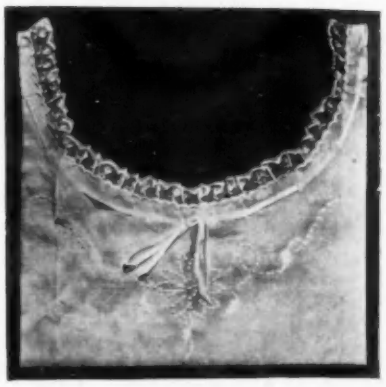
Many of the goods, particularly in Table Linens, Towels and Lingerie, are quite new, having never before been shown.

Every article in the collection is sold with our guarantee of reliability.

French and Austrian Lingerie at about 25 per cent less than regular value

For this Sale we offer a most attractive assortment of goods, including styles that are new and correct, materials of the very best grade, and workmanship that is unsurpassed.

All the garments are cut in full regular sizes.



No. E 2032. French Hand-made Chemises, lace trimmed.

Price $2.75 Regular value 3.75.

Table Cloths and Napkins

This collection is made up generally of everyday, serviceable, medium-priced goods, most of which have been taken from our regular stock. The assortment includes 4,399 cloths and 3,900 dozen napkins. All the designs are good. Many of them represent the newest and best patterns in our stock.

Napkins (per dozen)

Breakfast Size	$2.25	2.50	2.65	3.25
Reduced from	2.50	2.75	3.00	3.75
Dinner Size	$2.75	3.50	4.50	5.00
Reduced from	3.00	4.00	5.00	6.00

Table Cloths

2 x 2 yds	$2.25	3.00	4.75	6.50
Reduced from	2.50	4.00	6.00	9.50
2 x 2½ yds	$2.75	4.50	6.50	7.00
Reduced from	3.25	5.50	8.00	8.00
2 x 3 yds	$3.25	5.00	6.50	8.25
Reduced from	3.75	5.75	8.00	10.00
2¼ x 2¼ yds	$4.50	5.00	6.00	7.50
Reduced from	5.00	6.00	7.50	9.00
2½ x 2½ yds	$4.00	5.50	6.75	7.50
Reduced from	4.75	6.50	8.50	9.00
2½ x 3 yds	$4.75	5.75	7.00	9.75
Reduced from	5.75	6.50	8.25	12.50

Larger sizes proportionately priced.

Special Design No. 706, Laurels.

Offered at the following reduced prices for the January Sale only.

	Dozen.			Each.		
22x22 in. Napkins	$5.00	Reg. price	$6.00	2x3 yd. Cloth	6.50	Reg. price	8.00
27x27 in. Napkins	7.00	Reg. price	8.50	2x3½ yd. Cloth	7.50	Reg. price	9.50
			Each.	2¼x2¼ yd. Cloth	5.50	Reg. price	6.50
2x2 yd. Cloth	4.50	Reg. price	5.50	2½x2½ yd. Cloth	6.75	Reg. price	8.50
2x2½ yd. Cloth	5.50	Reg. price	6.50	2½x3 yd. Cloth	8.25	Reg. price	10.00

Note—This illustration shows Cloth round. It may also be had with square corners. We supply it uncut unless otherwise ordered.

LADIES' HOSIERY

This collection includes 12,000 pairs of high grade goods from the very best manufacturers, of a grade regularly sold at 50 cents per pair.

LOT 1.—A medium weight Cotton Hose, 4-inch garter hem, double sole, in black and tan, 3 pair for $1.00.

LOT 2.—An Ingrain Gauze Cotton Hose, with white split sole or white tipped toe and heel, black only, 3 pair for $1.00.

LOT 3.—A medium weight Cotton Hose, with split foot, black only, 3 pair for $1.00.

LOT 4.—An Ingrain Cotton, medium weight, with white split sole in out sizes, black only, 3 pair for $1.00.

LOT 6.—A light weight Lisle, 4-inch garter hem, double sole, 3 pair for $1.00.

LOT 7.—A Sheer Gauze Lisle, double sole, trunk top, in black only, 6 pair for $2.25.

LOT 9.—A medium weight Silk Lisle, double sole, in black only, 6 pair for $2.25.

LOT 10.—A heavy black Silk Lisle Hose, with 4-inch lavender garter hem, lavender toes and heels, 6 pair for $2.25.

Special Values in Linen Waists

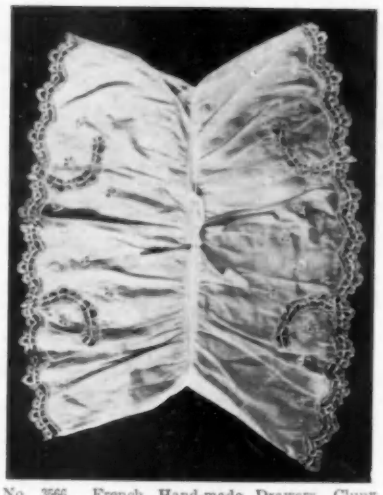
We offer two models both made in our own workroom:

No. 25. Pure Irish Linen, tailor-made; price $2.50

No. 50. Embroidered Irish Linen, in a very attractive model 5.00

American Made Lingerie

We show a very large assortment of these goods, all of which have been made in clean, sanitary workrooms. Quality and neatness of design are the predominating features.



No. 3566. French Hand-made Drawers, Cluny Lace and Embroidery.

Price $2.85 Regular value 3.75.

Hand Embroidered Chemises

At	$0.85	1.00	1.25	1.50	1.75	2.00
Reduced from	1.25	1.50	1.75	2.00	2.25	2.75
	2.50	3.75	4.75	6.00	7.50	10.00
	3.50	5.00	6.75	8.00	9.75	13.50

Hand Embroidered Drawers

At	$0.95	1.10	1.25	1.50	1.75	1.87
Reduced from	1.25	1.50	1.75	2.00	2.25	2.50
	2.25	2.75	3.50	5.75	7.50	9.50
	3.00	3.75	4.50	7.50	9.00	12.50

Hand Embroidered Low Neck Gowns

At	$1.85	2.50	2.75	3.00	3.50	4.50
Reduced from	2.50	3.50	3.75	4.00	4.75	5.75
	5.75	6.75	7.50	8.75	11.75	15.00
	7.50	8.75	10.00	12.00	15.00	20.00

Hand Embroidered Combinations

Skirt and Corset Cover at	$1.85	2.50	3.75			
Reduced from	2.50	3.50	5.00			
	5.00	6.75	7.50	11.50	13.50	15.00	22.50
	7.50	9.50	10.00	15.00	18.00	20.00	30.00
Drawer and Corset Cover at	$1.85	2.00	2.75			
Reduced from	2.50	2.75	3.75			
	3.00	4.75	6.00	7.50	11.50	15.00	22.50
	4.00	6.50	8.50	10.00	15.00	20.00	30.00
Princess Combinations at	$9.50	10.50	13.75			
Reduced from	11.75	13.75	17.50			
	15.50	20.00	35.00	60.00	75.00	
	20.00	42.50	50.00	85.00	100.00	

Hand Embroidered High Neck Gowns

At	$1.85	2.00	2.75	3.00	3.50	4.50
Reduced from	2.50	2.75	3.75	4.00	4.50	5.75

Hand Embroidered Corset Covers

At	$1.00	1.10	1.85	2.00	2.75	3.50
Reduced from	1.50	1.75	2.50	3.00	3.75	4.50

Hand Embroidered Petticoats

At	$1.75	2.00	2.25	2.50	3.75	5.75
Reduced from	2.25	2.75	3.00	3.50	5.00	7.50
		7.50	9.75	11.75	15.00	22.50
		9.50	12.50	15.00	20.00	30.00

Advance Display of Linen Suits, Separate Linen Skirts and Dresses

As usual, our assortment of these goods will include the very best styles in linen fabrics. These will be made up in a large variety of attractive models, which will be constantly added to as the season advances.

Illustrated Booklet. We shall be glad to send anyone, on request, our 40-page illustrated booklet, describing the above and other goods offered at the Sale, in detail.

Mail Orders for any of these goods will have our prompt attention.

James McCutcheon & Co., 5th Ave. and 34th St., Opposite Waldorf-Astoria N. Y.